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THE SACRED BOOKS AND EARLY LITERATURE OF THE EAST

VOLUME XIII

JAPAN

In Translations by

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With an Historical Survey and Descriptions by

Prof. CHARLES F. HORNE, Ph.D

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THE GOD OF CHILDREN.

This Japanese God of Children is known as Jizo or Jesu.

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"Let there be light."—GENESIS I, 3.

"There never was a false god, nor was there ever really a false religion, unless you call a child a false man."—MAX MÜLLER.

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SACRED BOOKS AND EARLY LITERATURE

OF

JAPAN

INTRODUCTION

THE YOUNGEST CIVILIZED RACE AND ITS REVELATIONS OF PRIMITIVE RELIGIOUS THOUGHT

AMID all the wonderment expressed by our generation over Japan's sudden acceptance of modern conditions and her enormous stride into the foremost place among Asiatic nations, it has been seldom noted that this is the second time the Japanese have thus seized upon an advanced civilization, recognized its worth, and forcefully made it their own. Exactly what they are doing now, they did some thirteen hundred years ago with the Chinese civilization.

Before that time the Japanese could neither read nor write. They are thus the youngest among modern great nations. The Americans and Australians were colonists, the vigorous heirs of an older civilization; the Japanese have grown from the childhood — almost from the infancy — of barbarism within the sight, within reach of the study, of our older races.

It is this fact which makes the examination of Japan's literature and her religious thought so specially interesting. It is due to this fact that, while her literature is the youngest, her books are the oldest among eastern Asiatic nations. The Japanese treasured their early books with an almost superstitious reverence. As a matter of actual manuscripts, there is no Chinese book so old, no book among any of the yellow or Turanian races so old, as the volumes now treasured in the

shrines of Japan. Here then, if anywhere, we may watch literature as it is first born.

This primitive character of the early Japanese books must be insisted on, lest the reader feel himself disappointed when he compares the sacred books of Japan with those we have previously examined. Not even the "Pyramid Texts" of Egypt, not even the first Babylonian legends of the Flood, show man in such a primitive state of physical life and spiritual culture as is revealed in the ancient rituals of "Shinto," the original religion of Japan.

Even the legends of the Japanese only date back the earthly origin of the race to some six hundred years before Christ. At about that date, the old books say, the Sun-goddess Amaterasu sent down her grandchildren from Heaven to invade and occupy Japan. Their leader was the god, or chief grandchild of the goddess, now known as the first Mikado of Japan. Both as god and man he is highly honored under the Chinese name, given him many centuries after his death, of Jimmu or Jimmu Tenno.

We do not really know if the mighty Jimmu ever existed, and the date of his conquest of Japan has no authority that European chronology would accept for a moment. All that we positively know is that a thousand years later the Japanese race were in control of the land, and then, in the fifth or sixth century A.D., there came to them Chinese scholars bringing the Chinese civilization and the Chinese writing. The Japanese welcomed these things; they absorbed their value as completely as they have absorbed modern civilization to-day. Almost immediately they began writing books of their own; and the earliest of these books to be preserved were the now celebrated "Kojiki" and "Nihongi," which thus present to us the statements of the first civilized Japanese as to the traditions of their past.

THE "KOJIKI" AND "NIHONGI"

The "Kojiki" and "Nihongi" are the books which tell us of the invading god-emperor Jimmu. They even preserve the songs, the crudest of barbaric chants, which he and his

followers are supposed to have sung. They also give a legendary account of the gods who had preceded Jimmu, and of the Mikados who succeeded him down to the time of the coming of the Chinamen.

Of these two ancient and highly honored books, the "Kojiki" is slightly the elder — it was finished in A.D. 712 — and is much the more Japanese. It devotes itself mainly to the gods, and tells of men only as they are god-men, related to the deities or inspired by them to compose poetry. For already the art of poetry, a peculiarly Japanese art quite unlike our Western ideas of poetry, was highly honored among the Mikado's followers. From the "Kojiki" therefore, Japan's oldest book, we get our clearest vision of the earlier barbaric ages and the earliest spirit of the Japanese.

The "Nihongi," on the contrary, while almost as old as the "Kojiki," is a wholly Chinese work. It reviews the same traditions as the "Kojiki," but polishes them all, revises them to fit the newly acquired Chinese ideas. In short, it gives such an amazing Chinese twist to everything the "Kojiki" had told, that no student of human nature is likely to neglect the opportunity of comparing these two books. More clearly here than in any other works of Japan's present transformation, more clearly perhaps than anywhere else in the world, can we see an entire nation changing not only its outer garments, but its views, its ways of thought, almost its very soul. Carlyle's great vision in "Sartor Resartus" is here made actual, with its picture of man, the eternal spirit, clothing his invisible and incorporeal self in ever-shifting shadows of new bodies, new beliefs, new habits, and so outward to mere physical adornments of constantly changing fashion.

SHINTOISM

Only incidentally do the "Kojiki" and "Nihongi" refer to religion. They are, or regard themselves as, histories, "records of ancient matters." The religion under which the Japanese had emerged from barbarism was the unquestionably very ancient faith of Shintoism. This held its own not only against the first sweep of Chinese civilization with its

teaching of Confucianism, but also against all the highly spiritual preaching of Buddhism. Buddhism entered the land with the Chinese invasion and became gradually adopted by most of the Japanese; but it had to make allowances for the primeval faith, to incorporate the ideas of Shinto. So that to-day Buddhism and Shintoism exist side by side, coördinate parts of a single religious system.

Shintoism is a sort of ancestor-worship, which both seeks the favor of the good spirits from the past and dreads the attacks of evil spirits. The chief single shrine in Japan to-day, recently highly honored by the new Mikado, is that of the Sun-goddess at Ise, who is revered as the great ancestress of all the Mikados and, in some sense, of all the Japanese.

The early rituals recited by the Shinto priests, some of them doubtless of an antiquity far exceeding the "Kojiki," are preserved to us by the "Yengishiki." This is a book in which the rituals were copied down a thousand years ago (A.D. 927). Yet these chants have in the "Yengishiki" the same form in which they are often repeated to-day. In other words, Shintoism does not change; it clings to the recital of old formulas. So that these Shinto rituals of the "Yengishiki" may well vie in age with the barbaric chants incorporated in the "Kojiki" and "Nihongi" and attributed to the very earliest Mikados.

THE COURT POETRY

Having presented these three primitive religious and historical works, our volume turns next to what may be called the "pure poetry" of the ancient Japanese. The early inclination of the race toward the rhythm and the beauty of poetry has been already suggested. Under the impulse of the Chinese culture, the Japanese court of the seventh and eighth centuries seems to have made poetic composition its favorite employment. Our earliest surviving collection of these poems was made as early as A.D. 760. It is called the "Man-yoshu," or "Collection of the Myriad Leaves," nor is the title inaccurate, for the "Man-yoshu" consists of some twenty

volumes containing many hundreds of poems. Moreover, these are mostly very short, mere scattered leaves from the forest of thought and music in which these early, suddenly inspired artists of Japan were joyously dwelling. The culture of the Japanese court, as shown in these thoughtful little poems, is in most striking contrast to the barbarism of the "Kojiki" composed only half a century before.

The Japanese critic, however, would tell you that the "Myriad Leaves" by no means represents the best form of Japanese poetry. He would rather reserve his praise for the "Kokinshu," which is quoted next in our volume. It is a collection of court odes gathered in the year A.D. 905. Japanese poets have been possessed by what we might almost call a mania for brevity, for extreme condensation of form and thought. The "Myriad Leaves" had contained poems sometimes of several stanzas; the "odes" of the "Kokinshu" are none of them more than a single stanza, a stanza of five lines. These are still accepted as models by the modern Japanese. From among them was recently selected the national anthem. The Japanese Emperor, deciding that as part of the modernizing of his country she should have, like European countries, a national hymn, turned naturally to select one from the admired "Kokinshu."

THE STORY OF GENJI

From this same tenth century of the "Kokinshu," the most polished age of Japan, we give also a prose work. Story-telling had become the fashion, and Japanese narratives, or *monogatari,* were as lengthy as Japanese poems were brief. Several such *monogatari* have come down to us, among which the one generally most admired both for style and thought is the one here given, the "Genji Monogatari," or "Story of Genji." It is so nearly akin to our modern novels that we must note, with some reduction of Western self-satisfaction, that a literary form which Europe did not invent until the fifteenth century and which did not reach its full development among us until the nineteenth, was carried by the Japanese to such a height as the "Genji Monogatari" in their first

swift upward growth between the years A.D. 700 and 1000.

MEDIEVAL JAPAN

Beyond the year 1159 we come to a period of Japanese disaster. Civil wars rent the poetic little court circle asunder, and repeatedly devastated the entire land until civilization almost disappeared. No literature worth naming was composed for nearly five hundred years. What little continued to exist was preserved by the Buddhist monks in the partial shelter of their monasteries. Religion indeed flourished; many sects sprang up; and under the monks' fostering, there did appear about A.D. 1400 a form of drama which has been perpetuated even to our own day, and is now occasionally acted at the Japanese court.

This was the lyric drama or "No." These No consisted of short, chanted plays, two of the most noted of which our volume gives. But apart from this religiously protected drama, medieval Japan possessed no national literature. Even the older works of what might well be called the Golden Period were forgotten, locked in Buddhist shrines, and written in a Chinese-Japanese tongue no longer readable even by the superstitious possessors of the manuscripts.

From this state of constant warfare and intellectual desolation, Japan was finally rescued by Iyeyasu, who, in the year 1600, crushed his rivals in the great battle of Sekigahara, and became what we would call a "benevolent tyrant." With all power in his hands, he used it wisely and well for his people. Europeans had now begun trading with the Japanese; but the successor of Iyeyasu drove them from the country and exterminated all the followers of the Christian faith, which had been spreading rapidly through Japan. After this last terrific massacre, the court rulers completely barred Japan to foreigners, so as to prevent any further danger from foreign religions, foreign ideas, or foreign intrigues. In this secluded, hermit position, Japan remained for over two hundred years.

During these last centuries of what may be called the pre-

European days of Japan, her art and literature revived. Both, however, were of a peculiarly narrow character. To this period belonged the most honored poet of Japan, Basho. Yet no work of Basho's consists of over three lines of poetry, seventeen syllables. The Japanese had become composers solely of epigrams. Of these, the most celebrated by Basho and others are given here.

In religion the Japanese of these seventeenth and eighteenth centuries, the "seclusion" period, followed both the old Shinto rituals and the newer Buddhist doctrines which had developed. The most treasured of Buddhist Scriptures in Japan is the beautiful "Gospel of the White Lotus," part of which our volume presents. It then closes with a brief glance at Japanese folklore, the tales of unknown age, which may well be classed with those of the "Kojiki" for their primitive simplicity, and with the "Gospel of the White Lotus" for their earnest faith in righteousness. Not all the awful warfare of Japan has destroyed the childlike beauty of character of the masses of her people.

ANCIENT JAPAN

(A.D. 600–1160)

THE KOJIKI

OR

RECORDS OF ANCIENT MATTERS

TRANSLATED BY PROF. B. H. CHAMBERLAIN

"Of all the mass of Japanese literature which lies before us as the result of twelve centuries of book-making, the most important monument is the 'Kojiki.'"

— B. H. CHAMBERLAIN.

THE KOJIKI

(INTRODUCTION)

THE "Kojiki" is written, as are all Japanese works, in Chinese characters. Hence it reads in columns from top to bottom of the page; and the opening column is at the right instead of at the left. The "Kojiki," as being almost if not quite the earliest Japanese book, is a puzzling medley of Chinese and Japanese. Sometimes the Chinese character is the picture of an object or a thought, just as it is in the Chinese tongue; at other times it is a mere sound or syllable, making part of a Japanese word, and wholly divorced from its Chinese meaning. Thus the "Kojiki" is very hard to read.

When the Japanese scholars of the seventeenth century, under the shelter of Iyeyasu's peace, began to study the old books which had been preserved in the temples, they had much difficulty with the "Kojiki." They raised it to high honor among themselves; and they wrote commentaries on it, as the Hindus and Chinese had written commentaries on their ancient Scriptures. Yet to a Western scholar who knows just when and with what knowledge these Japanese commentators approached the "Kojiki," their explanations appear of little value, as they refuse to accept the book as being the simple, straightforward record of barbaric myths which it seems to us.

The "Kojiki" itself tells us something of how it came to be written. There had been an earlier such work, composed about A.D. 620, almost a century before, and this was destroyed by fire. After that the records existed only in the memories of trained reciters, who knew the legends, every word by heart. Finally, the best of these reciters was officially summoned before the Chinese writer Yasumaro, who copied the old tales from the reciter's narrative. How old they really

were, how often they had previously been recorded, no man can say; but in A.D. 712, the date of the finishing of the "Kojiki," Chinese learning had been for more than a century knocking at Japan's door. The first official Chinese visit was by an ambassador in A.D. 608; but Buddhism had entered the land at least half a century before (A.D. 553) from Chinese sources. Hence it seems clear that the "Kojiki" was by no means Japan's first book; it is only the first to survive from among generations of carefully prepared and treasured court records.

As between the "Kojiki" and the "Nihongi," the "Kojiki" is much more valuable in its account of the early gods; but when we turn to what purports to be the history of the Mikados, especially the later ones, the "Nihongi" is very much fuller, though perhaps not equally reliable. The "Kojiki" begins with raw and crude accounts of the births of many gods, whose many-syllabled compound names have each, to Japanese eyes, a special value. These are the gods of Shinto, that is, the ancestors of the Japanese. Hence, in a way, they are scarcely gods at all. Indeed we only thus translate the Chinese character for these old figures because we scarcely know how else to tell their story unless we call them deities. These crude, barbaric figures are not gods in the sense of being all-powerful, or even of ruling earth, or of being immortal. They are just "ancestors," barbaric men and women magnified by time.

Hence the tales of the "Kojiki" soon begin to center on Ama-terasu the Sun-goddess and her children; because these were the special ancestors of the Japanese; and hence, too, the tales drift readily aside into beast-fables. These beast-stories are quite unlike those of the Buddhist and Hindu books, in that they have no moral significance. They appear merely as historic incidents, actual happenings which have somehow become queerly distorted. So too we have culled from the "Kojiki" its story of the great Yamato-take, "Champion of Japan,"[1] because this is obviously an old

[1] *Yamato* seems the original Japanese name for "Japan." Later, the Japanese themselves adopted from their Chinese teachers the Chinese

native tradition. The native "Kojiki" gives Yamato-take ample justice; the "Nihongi" almost ignores the Champion, for the later work would center all attention on the Mikados.

name of *Nihon* or *Nippon*, the "Land of the Rising Sun." "Japan" is but our Western pronunciation of this Chinese name. The islanders themselves have reduced the significance of their earlier name, Yamato, so that it now stands only for a single province.

THE KOJIKI

Part I.— The Birth of the Deities

THE BEGINNING OF HEAVEN AND EARTH

The names of the deities that were born [1] in the Plain of High Heaven when the Heaven and Earth began were the deity Master-of-the-August-Center-of-Heaven; next, the High-August-Producing-Wondrous deity; next, the Divine-Producing-Wondrous deity. These three deities were all deities born alone, and hid their persons.[2] The names of the deities that were born next from a thing that sprouted up like unto a reed-shoot when the earth, young and like unto floating oil, drifted about medusa-like, were the Pleasant-Reed-Shoot-Prince-Elder deity, next the Heavenly-Eternally-Standing deity. These two deities were likewise born alone, and hid their persons.

The five deities in the above list are separate Heavenly deities.[3]

THE SEVEN DIVINE GENERATIONS

The names of the deities that were born next were the Earthly-Eternally-Standing deity; next, the Luxuriant-In-

[1] Literally, "that became." Such "becoming" is concisely defined by Motowori as "the birth of that which did not exist before."

[2] *I.e.*, they all came into existence without being procreated in the manner usual with both gods and men, and afterward disappeared, *i.e.*, died.

[3] This is a note in the original, where such notes are indented, as has also been done in the translation. The author's obscure phrase is explained by Motowori to mean that these Heavenly deities were separate from those who came into existence afterward, and especially from the Earthly-Eternally-Standing deity who, in the "Chronicles," is the first divine being of whom mention is made. These five were, he says, "separate" and had nothing to do with the creation of the world. It should be stated that the sentence will also bear the interpretation "The five deities in the above list are deities who divided Heaven" (*i.e.*, presumably from Earth); but this rendering has against it the authority of

tegrating-Master deity. These two deities were likewise deities born alone, and hid their persons. The names of the deities that were born next were the deity Mud-Earth-Lord; next, his younger sister the deity Mud-Earth-Lady; next, the Germ-Integrating deity; next, his younger sister the Life-Integrating deity; next, the deity of Elder-of-the-Great-Place; next, his younger sister the deity Elder-Lady-of-the-Great-Place; next, the deity Perfect-Exterior; next, his younger sister the deity Oh-Awful-Lady; next, the deity Izanagi or the Male-Who-Invites; next, his younger sister Izanami or the deity the Female-Who-Invites.[4]

From the Earthly-Eternally-Standing deity down to the deity the Female-Who-Invites in the previous list are what are termed the Seven Divine Generations.

THE ISLAND OF ONOGORO

Hereupon all the Heavenly deities commanded the two deities His Augustness the Male-Who-Invites and Her Augustness the Female-Who-Invites, ordering them to "make, consolidate, and give birth to this drifting land." Granting to them a heavenly jeweled spear, they thus deigned to charge them. So the two deities, standing upon the Floating Bridge of Heaven,[5] pushed down the jeweled spear and stirred with it, whereupon, when they had stirred the brine

all the native editors. As the expressions "Heavenly deity" and "Earthly deity" (literally "Country deity") are of frequent occurrenee in these "Records," it may be as well to state that, according to Motowori, the "Heavenly deities" were such as either dwelt in Heaven or had originally descended to Earth from Heaven, whereas the Earthly deities were those born and dwelling in Japan.

[4] *Izana-gi-no-kami* and *Izana-mi-no-kami*. There is some slight diversity of opinion as to the literal signification of the component parts of the names of these the best-known of the deities hitherto mentioned, though the gist of the meaning remains unchanged. Motowori would prefer to read *Iza-na-gi* and *Iza-na-mi*, understanding the names thus: "the Prince-Who-Invites-Thee" and the "Princess-Who-Invites-Thee."

[5] *Ama-no-uki-hashi* or *Ame-no-uki-hashi*. The best authorities are at variance as to the nature of this bridge uniting Heaven with Earth. Hirata identifies it with the Heavenly-Rock-Boat (*Ame no-iha-fune*) mentioned in some ancient writings, whereas Motowori takes it to have been a real bridge, and finds traces of it and of similar bridges in the so-called "Heavenly Stairs" (*Ama-no-hashi-date*) which are found on

till it went curdle-curdle,[6] and drew the spear up, the brine that dripped down from the end of the spear was piled up and became an island. This is the Island of Onogoro.[7]

COURTSHIP OF THE DEITIES THE MALE-WHO-INVITES AND THE FEMALE-WHO-INVITES

Having descended from Heaven on to this island, they saw to the erection of a heavenly august pillar, they saw to the erection of a hall of eight fathoms. Then Izanagi, the Male-Who-Invites, said to Izanami, the Female-Who-Invites, "We should create children"[8]; and he said, "Let us go around the heavenly august pillar, and when we meet on the other side let us be united. Do you go around from the left, and I will go from the right." When they met, Her Augustness, the Female-Who-Invites, spake first, exclaiming, "Ah, what a fair and lovable youth!" Then His Augustness said, "Ah, what a fair and lovable maiden!" But afterward he said, "It was not well that the woman should speak first!" The child which was born to them was Hiruko (the leech-child), which when three years old was still unable to stand upright. So they placed the leech-child in a boat of reeds and let it float away. Next they gave birth to the island of Aha.[9] This likewise is not reckoned among their children.

Hereupon the two deities took counsel, saying: "The children to whom we have now given birth are not good. It will be best to announce this in the august place of the Heavenly deities." They ascended forthwith to Heaven and inquired of Their Augustnesses the Heavenly deities. Then the Heavenly deities commanded and found out by grand

several points of the coast, forming a kind of natural breakwater just above water-level.

[6] *I.e.*, "till it became thick and glutinous." It is not easy to find in English a word which will aptly render the original Japanese onomatopœia *koworokoworo*. The meaning may also be "till it made a curdling sound."

[7] *I.e.*, "Self-Curdling," "Self-Condensed." It is supposed to have been one of the islets off the coast of the larger island of Ahaji.

[8] This passage has been abbreviated in translation. Its sexual description is full and flatly physical.

[9] Literally, "Foam," perhaps the island of Ahaji.

divination,[10] and ordered them, saying: "They were not good because the woman spoke first. Descend back again and amend your words." So thereupon descending back, they again went round the heavenly august pillar. Thereupon his Augustness the Male-Who-Invites spoke first: "Ah! what a fair and lovely maiden!" Afterward his younger sister Her Augustness the Female-Who-Invites spoke: "Ah! what a fair and lovely youth!" Next they gave birth to the Island of Futa-na in Iyo.[11] This island has one body and four faces, and each face has a name. So the Land of Iyo is called Lovely-Princess; the Land of Sanuki is called Prince-Good-Boiled-Rice; the Land of Aha is called the Princess-of-Great-Food; the Land of Tosa is called Brave-Good-Youth. Next they gave birth to the islands of Mitsu-go near Oki, another name for which islands is Heavenly-Great-Heart-Youth. This island likewise has one body and four faces, and each face has a name. So the Land of Tsukushi is called White-Sun-Youth; the Land of Toyo is called Luxuriant-Sun-Youth; the Land of Hi is called Brave-Sun-Confronting-Luxuriant-Wondrous-Lord-Youth; the Land of Kumaso is called Brave-Sun-Youth. Next they gave birth to the Island of Iki, another name for which is Heaven's One-Pillar. Next they gave birth to the Island of Tsu,[12] another name for which is Heavenly-Hand-net-Good-Princess. Next they gave birth to the Island of Sado. Next they gave birth to Great-Yamato-the-Luxuriant-Island-of-the-Dragon-fly, another name for which is Heavenly-

[10] "The most important mode of divination practised by the primitive Japanese was that of scorching the shoulder-blade of a deer over a clear fire, and finding omens in the cracks produced by the heat."

[11] *Futa-na* is written with characters signifying "two names," and Motowori's derivation from *futa-narabi*, "two abreast," does not carry conviction. The etymology of Iyo is quite uncertain. It is here taken as the name of the whole island called in modern times Shikoku; but immediately below we find it in its usual modern acceptation of one of the four provinces into which that island is divided. A similar remark applies to Tsukushi a little further on.

[12] *Tsu* (Tsu-shima) means "port," "anchorage," a name probably given to this island on account of its being the midway halting-place for junks plying between Japan and Korea.

August-Sky-Luxuriant-Dragon-fly-Lord-Youth. The name of "Land-of-the-Eight-Great-Islands" [13] therefore originated in these eight islands having been born first. After that, when they had returned,[14] they gave birth to the Island of Kō-zhima in Kibi, another name for which island is Brave-Sun-Direction-Youth. Next they gave birth to the Island of Adzuki, another name for which is Oho-Nu-De-Hime. Next they gave birth to the Island of Oho-shima, another name for which is Oho-Tamaru-Wake. Next they gave birth to the Island of Hime, another name for which is Heaven's-One-Root. Next they gave birth to the Island of Chika, another name for which is Heavenly-Great-Male. Next they gave birth to the islands of Futa-go, another name for which is Heaven's-Two-Houses. (Six islands in all from the Island of Ko in Kibi to the Island of Heaven's-Two-Houses.)

BIRTH OF THE VARIOUS DEITIES

When they had finished giving birth to countries, they began afresh giving birth to deities. So the name of the deity they gave birth to was the deity Great-Male-of-the-Great-Thing; next, they gave birth to the deity Rock-Earth-Prince; next, they gave birth to the deity Rock-Nest-Princess; next, they gave birth to the deity Great-Door-Sun-Youth;[15] next, they gave birth to the deity Heavenly-Blowing-Male; next, they gave birth to the deity Great-House-Prince; next, they gave birth to the deity Youth-of-the-Wind-Breath-the-Great-Male; next, they gave birth to the sea-deity, whose name is the deity Great-Ocean-Possessor; next, they gave birth to the deity of the Water-Gates,[16] whose name is the deity

[13] *Oho-ya-shima-kuni.* A perhaps still more literal English rendering of this name would be "Land of the Grand Eight Islands" or "Grand Land of the Eight Islands," for the word *oho* must be regarded rather as an honorific than as actually meant to convey an idea of size.

[14] "To the Island of Onogoro," says Motowori; but we are not told that the god and goddess had ever left it.

[15] *Oho-to-bi-wake-na-kami*, a name which Motowori, by supposing corruptions of the text and by making a plentiful use of the pliant and powerful system of derivation with which the Japanese etymologists lay siege to the difficulties of their language, identifies with *Oho-naho-bi-no-kami*, "the Great-Rectifying-Wondrous deity."

[16] *I.e.*, river-mouths, estuaries, or ports.

Prince-of-Swift-Autumn;[17] next they gave birth to his younger sister the deity Princess-of-Swift-Autumn. (Ten deities in all from the deity Great-Male-of-the-Great-Thing to the deity Princess-of-Autumn.) The names of the deities given birth to by these two deities Prince-of-Swift-Autumn and Princess-of-Swift-Autumn from their separate dominions of river and sea were: the deity Foam-Calm; next, the deity Foam-Waves; next the deity Bubble-Calm; next, the deity Bubble-Waves; next the deity Heavenly-Water-Divider; next, the deity Earthly-Water-Divider; next, the deity Heavenly-Water-Drawing-Gourd-Possessor; next, the deity Earthly-Water-Drawing-Gourd-Possessor. (Eight deities in all from the deity Foam-Prince to the deity Earthly-Water-Drawing-Gourd-Possessor.) Next, they gave birth to the deity of Wind, whose name is the deity Prince-of-Long-Wind. Next, they gave birth to the deity of Trees, whose name is deity Stem-Elder; next, they gave birth to the deity of Mountains, whose name is the deity Great-Mountain-Possessor. Next, they gave birth to the deity of Moors, whose name is the deity Thatch-Moor-Princess, another name for whom is the deity Moor-Elder. (Four deities in all from the deity Prince-of-Long-Wind to Moor-Elder.) The names of the deities given birth to by these two deities, the deity Great-Mountain-Possessor and the deity Moor-Elder from their separate dominions of mountain and moor were: the deity Heavenly-Elder-of-the Passes; next, the deity Earthly-Elder-of-the-Passes; next, the deity Heavenly-Pass-Boundary; next, the deity Earthly-Pass-Boundary; next, the deity Heavenly-Dark-Door; next, the deity Earthly-Dark-Door; next, the deity Great-Vale-Prince; next, the deity Great-Vale-Princess. (Eight deities in all from the deity Heavenly-Elder-of-the-Passes to the deity Great-Vale-Princess.) The name of the deity they[18] next

[17] *Haya-aki-dzu-hiko. Aki*, whose proper signification is "autumn," might also by metonymy be interpreted to mean "dragon-fly" or "Japan." Motowori, *àpropos* of this name, launches forth on very bold derivations and identifications with the names of other gods. The original of the sister-deity is *Haya-aki-dzu-hime-no-kami.*

[18] *I.e.*, the Prince-Who-Invites and the Princess-Who-Invites (*Izanagi* and *Izana-mi*).

gave birth to was the deity Bird's-Rock-Camphor-tree-Boat, another name for whom is the Heavenly-Bird-Boat. Next, they gave birth to the deity Princess-of-Great-Food. Next, they gave birth to the Fire-Burning-Swift-Male deity, another name for whom is the deity Fire-Shining-Prince, and another name is the deity Fire-Shining-Elder.

RETIREMENT OF HER AUGUSTNESS THE PRINCESS-WHO-INVITES

Through giving birth to this child her august private parts were burned, and she sickened and lay down.[19] The names of the deities born from her vomit were the deity Metal-Mountain-Prince and, next, the deity Metal-Mountain-Princess. The names of the deities that were born from her fæces were the deity Clay-Viscid-Prince and, next, the deity Clay-Viscid-Princess. The names of the deities that were next born from her urine were the deity Mitsuhanome and, next, the Young-Wondrous-Producing deity. The child of this deity was called the deity Luxuriant-Food-Princess. So the deity the Female-Who-Invites, through giving birth to the deity of Fire, at length divinely retired. (Eight deities in all from the Heavenly-Bird-Boat to the deity Luxuriant-Food-Princess.) The total number of islands given birth to jointly by the two deities the Male-Who-Invites and the Female-Who-Invites was fourteen, and of deities thirty-five. (These are such as were given birth to before the deity the Princess-Who-Invites divinely retired. Only the Island of Onogoro was not given birth to,[20] and, moreover, the Leech-Child [21] and the Island of Aha are not reckoned among the children.)

So then His Augustness the Male-Who-Invites said: "Oh! Thine Augustness my lovely younger sister! Oh! that I

[19] "Lying down" (*koyasu*) is a term often used in the archaic language in the sense of "dying." But here it must be taken literally, the death ("divine retirement") of the goddess being narrated a few lines further on.

[20] This island was not *born*, but arose spontaneously from drops of brine.

[21] Hiru-go was not counted among the children of these deities for the reason that the latter abandoned him as soon as he was born, he being a failure. The reason for omitting Aha from the computation is not so clear.

should have exchanged thee for this single child!" And as he crept round her august pillow, and as he crept round her august feet and wept, there was born from his august tears the deity that dwells at Konomoto, near Unewo on Mount Kagu, and whose name is the Crying-Weeping-Female deity. So he buried the divinely retired deity the Female-Who-Invites on Mount Hiba, at the boundary of the Land of Idzumo and the Land of Hahaki.

THE SLAYING OF THE FIRE-DEITY

Then His Augustness the Male-Who-Invites, drawing the ten-grasp saber [22] that was augustly girded on him, cut off the head of his child the deity Shining-Elder. Hereupon the names of the deities that were born from the blood that stuck to the point of the august sword and bespattered the multitudinous rock-masses were: the deity Rock-Splitter; next, the deity Root-Splitter; next, the Rock-Possessing-Male deity. The names of the deities that were next born from the blood that stuck to the upper part of the august sword and again bespattered the multitudinous rock-masses were: the Awfully-Swift deity; next, the Fire-Swift deity; next, the Brave-Awful-Possessing-Male deity, another name for whom is the Brave-Snapping deity, and another name is the Luxuriant-Snapping deity. The names of the deities that were next born from the blood that collected on the hilt of the august sword and leaked out between his fingers were: the deity Kura-okami and, next, the deity Kura-mitsuha.

All the eight deities in the above list, from the deity Rock-Splitter to the deity Kura-mitsuha, are deities that were born from the august sword.

The name of the deity that was born from the head of the deity Shining-Elder, who had been slain, was the deity Possessor-of-the-True-Pass-Mountains. The name of the deity that was next born from his chest was the deity Possessor-of-De-

[22] One "grasp" is defined as "the breadth of four fingers when the hand is clenched," so that the meaning intended to be conveyed is of a big saber ten handbreadths long. The length of the sabers and of beards was measured by such "grasps" or "handbreadths."

scent-Mountains. The name of the deity that was next born from his belly was the deity Possessor-of-the-Innermost Mountains. The name of the deity that was next born from his private parts was the deity Possessor-of-the-Dark-Mountains. The name of the deity that was next born from his left hand was the deity Possessor-of-the-Densely-Wooded-Mountains. The name of the deity that was next born from his right hand was the deity Possessor-of-the-Outlying-Mountains. The name of the deity that was next born from his left foot was the deity Possessor-of-the-Moorland-Mountains. The name of the deity that was next born from his right foot was the deity Possessor-of-the-Outer-Mountains. (Eight deities in all from the deity Possessor-of-the-True-Pass-Mountains to the deity Possessor-of-the-Outer-Mountains.) So the name of the sword with which the Male-Who-Invites cut off his son's head was Heavenly-Point-Blade-Extended, and another name was Majestic-Point-Blade-Extended.

THE KOJIKI

Part II.— The Quarrel of Izanagi and Izanami

THE LAND OF HADES

Thereupon His Augustness the Male-Who-Invites, wishing to meet and see his younger sister Her Augustness the Female-Who-Invites, followed after her to the Land of Hades.[1] So when from the palace she raised the door and came out to meet him, His Augustness the Male-Who-Invites spoke, saying: "Thine Augustness, my lovely younger sister! the lands that I and thou made are not yet finished making; so come back!" Then Her Augustness the Female-Who-Invites answered, saying: "Lamentable indeed that thou camest not sooner! I have eaten of the furnace of Hades.[2] Nevertheless, as I reverence[3] the entry here of Thine Augustness,

[1] The characters in the original which are here rendered Hades are literally, "Yellow Stream," a Chinese name for the Underworld, to which a remark of Mencius and a story in the "*Tso Chuan*" appear to have given rise. They here represent the Japanese word *Yomo* or *Yomi*, which we find phonetically written in the name of *Yomo-tsu-shiko-me* a little further on, and which is defined by Motowori as "an underworld, . . . the habitation of the dead, . . . the land whither, when they die, go all men, whether noble or mean, virtuous or wicked." The orthodox Japanese derivation of *Yomi* is from *Yoru*, "night," which would give us for *Yomo-tsu-kuni* some such rendering as "the Land of Gloom." A suggestion quoted by Arawi Hakuseki ("*Toga*," article *Idzumi*) that the word may really be but a mispronunciation of *Yama*, the Sanskrit name of the Buddhist god of hell, is however worthy of consideration; but it seems best on the whole to translate *Yomi* or *Yomo* by "Hades," a term which is itself of uncertain derivation, and the signification attached to which closely resembles the Japanese Shinto notion of the world beyond, or rather beneath, the grave.

[2] *I.e.*, "of the food of Hades." It would be more obvious (following the text) to translate "I have eaten in the doors, *i.e.*, in the house, of Hades"; but the character in this place stands almost certainly for "a place for cooking," "a furnace."

[3] The word *kashikoshi*, here translated "reverence," exactly corresponds to the modern polite idiom *osore-iri-mashita*, for which there is no precise equivalent in English, but which conveys some such sentiment as "I am overpowered by the honor you do me," "I am sorry you should have taken the trouble."

my lovely elder brother, I wish to return.[4] Moreover, I will discuss it particularly with the deities of Hades.[5] Look not at me!" Having thus spoken, she went back inside the palace; and as she tarried there very long, he could not wait. So having taken and broken off one of the end-teeth [6] of the multitudinous and close-toothed comb stuck in the august left bunch of his hair, he lit one light [7] and went in and looked. Maggots were swarming, and she was rotting, and in her head dwelt the Great-Thunder, in her breast dwelt the Fire-Thunder, in her left hand dwelt the Young-Thunder, in her right hand dwelt the Earth-Thunder, in her left foot dwelt the Rumbling-Thunder, in her right foot dwelt the Couchant-Thunder — altogether eight Thunder-deities had been born and dwelt there. Hereupon His Augustness the Male-Who-Invites, overawed at the sight, fled back, whereupon his younger sister, Her Augustness the Female-Who-Invites, said: "Thou hast put me to shame," and at once sent the Ugly-Female-of-Hades to pursue him. So His Augustness the Male-Who-Invites took his black august head-dress [8] and cast it down, and

[4] Return "with thee to the land of the living."

[5] *Yomo-tsu-kami.* Both Motowori and Hirata take the word "deities" in the plural, and the translator therefore renders it in that number, though the singular would be at least equally suitable to the text as it stands. Of the deities of Hades little or nothing is known.

[6] Literally, "the male pillar," *i.e.*, the large tooth of which there is one at each end of the comb.

[7] The use of the expression "lit *one* light," where it would have been more natural to say simply "lit *a* light," is explained by a gloss in the "Chronicles," which informs us that "at the present day" the lighting of a single light is considered unlucky, as is also the throwing away of a comb at night-time. It is allowed that the gloss is a late addition, and its statement might perhaps be considered a mere invention made to account for the peculiar expression in the text. Motowori tells us, however, that "it is said by the natives" that these actions are still (latter part of 18th century) considered unlucky in the province of Ihami, and the same superstition also survives, as the translator is assured, in Yedo itself. It is to be understood that it was the large tooth broken off from the comb which the god lighted.

[8] We might perhaps with equal propriety render by "wreath" the word here translated head-dress — leaves and flowers having been the earliest ornaments for the hair. In later times, however, it has been used to designate any sort of head-dress, and that is also the dictionary meaning of the Chinese character with which it is written. The Japanese words

it instantly turned into grapes. While she picked them up and ate them, he fled on; but as she still pursued him, he took and broke the multitudinous and close-toothed comb in the right bunch of his hair and cast it down, and it instantly turned into bamboo-sprouts. While she pulled them up and ate them, he fled on. Again, later, his younger sister sent the eight Thunder-deities with a thousand and five hundred warriors of Hades to pursue him. So he, drawing the ten-grasp saber that was augustly girded on him, fled forward brandishing it in his back hand;[9] and as they still pursued, he took, on reaching the base of the Even-Pass-of-Hades,[10] three peaches that were growing at its base, and waited and smote his pursuers therewith, so that they all fled back. Then His Augustness the Male-Who-Invites announced to the peaches: "Like as ye have helped me, so must ye help all living people in the Central Land of Reed-Plains [11] when they shall fall into troublous circumstances and be harassed!"— and he gave to the peaches the designation of Their Augustnesses Great-Divine-Fruit.[12] Last of all, his younger sister, Her Augustness the Princess-Who-Invites, came out herself in pursuit. So he

for "head-dress" and "creeper" are homonymous, and indeed the former is probably but a specialized acceptation of the latter.

[9] *I.e.*, brandishing it behind him.

[10] Or Flat Hill of Hades, *Yomo-tsu-hira-saka*, said by Motowori to form the frontier-line between Hades and the World of the Living.

[11] *Ashi-hara-no-naka-tsu-kuni*, a common periphrastic designation of Japan. It is better to translate the name thus than to render it by "the Land in the Middle of the Reed-Plains," a forced interpretation which Motowori and Hirata would only seem to adopt in order to veil the fact that one of the most ancient and revered names of their native land was imitated from that of China — everything Chinese being an abomination in the sight of these ardent Shintoists. Yamazaki Suiga, as quoted by Tanigaha Shisei, is more sensible when he remarks that each country naturally considers itself central and foreign countries barbarous, and that Japan is not peculiar in being looked on by its inhabitants as the center of the universe. This is also the view taken by the other earlier scholars.

[12] *Oho-kamu-dzumi-no-mikoto*. The difference between singular and plural is not often present to the Japanese mind, and though there were three peaches, we might just as well render their name by the words "His Augustness," etc., considering the three as forming together but one divinity. The interpretation of the name here adopted is the simple and natural one which Motowori borrowed from Tanigaha Shisei.

drew a thousand-draught rock,[13] and with it blocked up the Even-Pass-of-Hades, and placed the rock in the middle; and they stood opposite to one another and exchanged leave-takings;[14] and Her Augustness the Female-Who-Invites said: "My lovely elder brother, thine Augustness! If thou do like this, I will in one day strangle to death a thousand of the folk of thy land." Then His Augustness the Male-Who-Invites replied: "My lovely younger sister, Thine Augustness! If *thou* do this, *I* will in one day set up a thousand and five hundred parturition-houses.[15] In this manner each day a thousand people would surely be born." So Her Augustness the Female-Who-Invites is called the Great-Deity-of-Hades.[16] Again it is said that, owing to her having pursued and reached her elder brother, she is called the Road-Reaching-Great deity.[17] Again, the rock with which he blocked up the Even-Pass-of-Hades is called the Great-Deity-of-the-Road-Turning-back,[18] and again it is called the Blocking-Great-Deity-of-the-Door-of-Hades. So what was called the Even-Pass-of-Hades is now called the Ifuya-Pass [19] in the Land of Idzumo.

THE PURIFICATION OF THE AUGUST PERSON

Therefore the great deity the Male-Who-Invites said: "Nay! hideous! I have come to a hideous and polluted

[13] *I.e.*, a rock which it would take a thousand men to lift.

[14] That some kind of leave-taking and separation is intended seems certain; but the precise import of the characters in the text is not to be ascertained. Moribe, in his *critique* on this commentary, argues that "divorced each other" is the proper signification of the words, and supports his opinion by the parallel passage of the "Chronicles."

[15] *I.e.*, "I will cause fifteen hundred women to bear children." There was a custom of erecting a separate hut for a woman about to be delivered.

[16] *Yomo-tsu-oho-kami.* On this rather embarrassing statement Motowori is silent, and Hirata simply says: "It must be supposed that the 'deities of Hades' previously mentioned had been its 'Great Deities' up to this time, a position which was henceforward assumed by Her Augustness Izana-mi (the Female-Who-Invites)."

[17] *Chi-shiki-no-oho-kami.*

[18] Because the goddess was turned back by it on the road where she was pursuing her brother-husband.

[19] *Ifuya-zaka.* Moribe conjectures that Ifuya may be derived from *Yufu-yami*, "evening darkness," an etymology which has at least the merit of suiting the legend.

land — I have![20] So I will perform the purification of my august person." So he went out to a plain covered with *ahagi*,[21] at a small river-mouth near Tachibana[22] in Himuka[23] in the island of Tsukushi, and purified and cleansed himself. So the name of the deity that was born from the august staff which he threw down was the deity Thrust-Erect-Come-Not-Place. The name of the deity that was born from the august girdle which he next threw down was the deity Road-Long-Space. The name of the deity that was born from the august skirt which he next threw down was the deity Loosen-Put. The name of the deity that was born from the august upper garment which he next threw down was the deity Master-of-Trouble. The name of the deity that was born from the august trousers which he next threw down was the Road-Fork deity. The name of the deity that was born from the august hat which he next threw down was the deity Master-of-the-Open-Mouth.[24] The names of the deities that were born from the bracelet of his august left hand which he next threw down were the deity Offing-Distant,[25] next, the

[20] The words "I have" thus repeated are an attempt to render the concluding words *ari keri* of the sentence in the original, by which, though they have no particular sense, the author evidently set great store, as he writes them syllabically. They may be considered to emphasize what goes before and, says Motowori, "convey the idea of lamentation." The idiom occurs some half-dozen times in the course of the present work.

[21] This botanical name is identified by Arawi Hakuseki and Hirata with the modern *hagi*, or "bushclover" (*lespedeza* of various species).

[22] Tachibana is understood to be the general designation of trees of the orange tribe. Here it is used as a proper name.

[23] This name, which signifies "sun-confronting," was not unnaturally bestowed on a province in the eastern part of the westernmost of the larger Japanese islands, as it might well be conceived as lying "opposite the sun." It has, however, been supposed to have originally denoted the whole of the island in question. In any case the name is not inappropriate, as the island has a long eastern sea-board.

[24] *Aki-guhi-no-ushi-no-kami.* The English rendering of this obscure name proceeds on the assumption that Motowori is correct when he proposes to consider *kuhi* as "mouth." The gaping trousers no longer filled by the deity's legs would perhaps suggest the idea of an open mouth, though it is true that this is not the deity said to have been actually born from that portion of the attire.

[25] The word "wash," by which for want of a better one the substantive

deity Wash-Prince-of-the-Offing; next, the deity Intermediate-Direction-of-the-Offing. The names of the deities that were born from the bracelet of his august right hand which he next threw down were: the deity Shore-Distant; next, the deity Wash-Prince-of-the-Shore; next, the deity Intermediate-Direction-of-the-Shore.

The twelve deities mentioned in the foregoing [26] list from the deity Come-Not-Place down to the deity Intermediate-Direction-of-the-Shore are deities that were born from his taking off the things that were on his person.

Thereupon saying: "The water in the upper reach is too rapid; the water in the lower reach is too sluggish," he went down and plunged in the middle reach; and, as he washed, there was first born the Wondrous-Deity-of-Eighty-Evils, and next the Wondrous-Deity-of-Great-Evils. These two deities are the deities that were born from the filth he contracted when he went to that polluted, hideous land. The names of the deities that were next born to rectify those evils were: the Divine-Rectifying-Wondrous deity; next, the Great-Rectifying-Wondrous deity; next, the Female-Deity-Idzu. The names of the deities that were next born as he bathed at the bottom of the water were: the deity Possessor-of-the-Ocean-Bottom and, next, His Augustness Elder-Male-of-the-Bottom. The names of the deities that were born as he bathed in the middle of the water were: the deity Possessor-of-the-Ocean-Middle and, next, His Augustness Elder-Male-of-the-Middle. The names of the deities that were born as he bathed at the top of the water were the deity Possessor-of-the-Ocean-Surface and, next, His Augustness Elder-Male-of-the-Surface. These three Ocean-Possessing deities are the deities held in reverence as their ancestral deities by the Chiefs of Adzumi.[27] So

nagisa has been rendered, must be understood to signify the part nearest to the strand of the sea or of a river — the boundary of the waves.

[26] Literally, "right." In Chinese and Japanese compositions the lines follow each other from right to left instead of from top to bottom as with us. "Right" therefore signifies "foregoing," and "left," "following."

[27] *Adumi-no-murazhi.* This name is said by Motowori to be taken from that of a place in the province of Shinano. But Moribe shows that

the Chiefs of Adzumi are the descendants of His Augustness *Utsushi-hi-gana-saku,* a child of these Ocean-possessing deities.[28] These three deities His Augustness Elder-Male-of-the-Bottom, His Augustness Elder-Male-of-the-Middle, and His Augustness Elder-Male-of-the-Surface are the three great deities of the Inlet of Sumi.[29] The name of the deity that was born as he thereupon washed his left august eye was the Heaven-Shining-Great-August deity.[30] The name of the deity that was next born as he washed his right august eye was His Augustness Moon-Night-Possessor.[31] The name of the deity that was next born as he washed his august nose was His Brave-Swift-Impetuous-Male-Augustness.[32]

The fourteen deities in the foregoing list from the Wondrous-Deity-of-Eighty-Evils down to His Swift-Impetuous-Male-Augustness are deities born from the bathing of his august person.

at any rate the etymology of the word may be traced to *ama-tsu-mochi,* "possessors of fishermen."

[28] Attention must again be drawn to the vagueness of the Japanese perception of the distinction between singular and plural. As three deities are particularly and repeatedly mentioned in the foregoing text, we are forced to translate this passage in the plural; and yet how could one child have three fathers?

[29] *Sumi-no-ye,* also called *Sumi-yoshi, i.e.,* by a play upon words, "pleasant to dwell in." The real etymology of *sumi* is not certain. Instead of "the three great deities," we might translate by "the great deities of the Three Shrines."

[30] This deity became the favorite of the Japanese, who regarded themselves as her descendants. She is the Sun-goddess, Amaterasu. The untranslated name would be *Ama-terasu-oho-mi-kami.* The causative form is simply honorific, and the two words *ama terasu* signify, as Motowori explains, "shining in heaven."

[31] *Tsuki-yomi-no-kami.* There is no doubt as to a moon-god being intended, but the precise import of the name is disputed. The translator has followed Mabuchi's view as quoted by Motowori, and which is supported by the fact that, from classical times down to the present day, *tsuku-yo* or *tsuki-yo* has been a word in common use to denote "a fine moonlight night." If we were to take *yomi* as one word, we should have to render it either by "Moon-Hades" or by "Moon-Darkness," which seem less appropriate designations, though still of plain enough intent.

[32] *Susa,* which is sometimes read *Soso,* is rendered by the word "impetuous," in accordance with Mabuchi's view as quoted by Motowori. This god is usually called Susa-no-wo. He is the rain-storm, a popular but mischievous deity.

THE KOJIKI

Part III.— Amaterasu, the Sun-Goddess, and the Storm-God

INVESTITURE OF THE THREE DEITIES, THE ILLUSTRIOUS AUGUST CHILDREN

At this time His Augustness the Male-Who-Invites greatly rejoiced, saying: "I, begetting child after child, have at my final begetting gotten three illustrious children." With which words, at once jinglingly taking off and shaking the jewel-string [1] forming his august necklace, he bestowed it on Amaterasu, the Heaven-Shining-Great-August deity, saying: "Do Thine Augustness rule the Plain-of-High-Heaven." With this charge he bestowed it on her. Now the name of this august necklace was the August-Storehouse-Shelf deity.[2] Next he said to His Augustness Moon-Night-Possessor: "Do Thine Augustness rule the Dominion of the Night." Thus he charged him. Next he said to His-Brave-Swift-Impetuous-Male-Augustness: "Do Thine Augustness rule the Sea-Plain." [3]

THE CRYING AND WEEPING OF HIS IMPETUOUS-MALE-AUGUSTNESS

So while the other two deities each assumed his and her rule according to the command with which her father had deigned to charge them, the Storm-God, His-Swift-Impetuous-Male-Augustness, did not assume the rule of the dominion with which he had been charged, but cried and wept till his eight-grasp beard reached to the pit of his stomach.[4] The

[1] *I.e.*, "the string of jewels."

[2] *Mi-kura-tana-no-kami.* Motowori comments on this name by saying that the necklace was doubtless so precious that it was carefully kept by the goddess on a shelf in her storehouse.

[3] This is the Rain-storm god, known to the Japanese as Susa-no-wo, the mischief-maker.

[4] Literally, "in front of his heart."

fashion of his weeping was such as by his weeping to wither the green mountains into withered mountains, and by his weeping to dry up all the rivers and seas.[5] For this reason the sound of bad deities was like unto the flies in the fifth moon[6] as they all swarmed,[7] and in all things[8] every portent of woe arose. So the Great August deity the Male-Who-Invites said to His Swift-Impetuous-Male-Augustness: "How is it that, instead of ruling the land with which I charged thee, thou dost wail and weep?" He replied, saying: "I[9] wail because I wish to depart to my deceased mother's[10] land, to the Nether Distant Land."[11] Then the Great August deity the Male-Who-Invites was very angry and said: If that be so, thou shalt not dwell in this land,"[12] and forthwith expelled him with a divine expulsion. So the great deity the Male-Who-Invites dwells at Taga[13] in Afumi.[14]

THE AUGUST OATH

So thereupon His-Swift-Impetuous-Male-Augustness said: "If that be so I will take leave[15] of the Heaven-Shining-

[5] *Sic* in the original, to the perplexity of commentators.

[6] "Flies in the fifth moon" is the received interpretation of the original term *sa-bahe*.

[7] The text has here the character "to be full," for which Motowori somewhat arbitrarily reads "to bubble up," taking this word in the sense of swarming. The translator has endeavored to preserve the vagueness of the original Japanese, which leaves it doubtful at first sight whether the flies or the deities should be regarded as the logical subject of the verb.

[8] Literally, "a myriad things," a Chinese phrase for totality.

[9] The Chinese character for the first-personal pronoun used here and below by this deity is the humble one signifying, literally, "servant." The commentators read it simply "I."

[10] The Japanese authorities simply read "mother." But the character which is used in this place specially designates a mother who is deceased.

[11] *I.e.*, Hades.

[12] *I.e.*, say the commentators, "in this realm of ocean which I granted to thee as thy domain." Probably, however, this is reading into the text more than it was meant to contain.

[13] Derivation unknown.

[14] From *aha-umi*, "fresh sea," *i.e.*, "lake." The province of Afumi was doubtless so called from Lake Biha, which occupies a great portion of its surface.

[15] The English location "to take leave" exactly represents the Chinese

Great-August deity, and depart." With these words he forthwith went up to Heaven, whereupon all the mountains and rivers shook, and every land and country quaked. So the Heaven-Shining-Great-August deity, alarmed at the noise, said: "The reason of the ascent hither of His Augustness my elder brother [16] is surely of no good intent.[17] It is only that he wishes to wrest my land from me." And she forthwith, unbinding her august hair, twisted it into august bunches; and both into the left and into the right august bunch, as likewise into her august head-dress and likewise on to her left and her right august arm, she twisted an augustly complete string of curved jewels eight feet long, of five hundred jewels,[18] and, slinging on her back a quiver holding a thousand arrows, and adding thereto [19] a quiver holding five hundred arrows, she likewise took and slung at her side a mighty and high sounding elbow-pad, and brandished and stuck her bow upright so that the top shook, and she stamped her feet into the hard ground up to her opposing thighs,[20] kicking away the earth like rotten snow,[21] and stood valiantly like unto a mighty man, and, waiting, asked: "Wherefore ascendest thou hither?" Then His-Swift-Impetuous-Male-Augustness replied, saying: "I have no evil intent. It is only that when the Great August deity our father spoke, deigning to inquire the cause of

character here used which, from having the sense of "asking permission," has come to mean "bidding adieu."

16 He was her younger brother.

17 Literally, "heart," here and elsewhere.

18 The original is here obscure, but the translator has, as usual, followed the Chinese characters as far as possible, and has been chiefly guided by Moribe's interpretation. According to this, the "eight feet" (which Moribe takes to mean simply "several feet") must be supposed to refer to the length of the necklace which, he says, probably resembled a Buddhist rosary, only that the beads were somewhat larger. Mr. Satow, adopting some of the bolder etymologies of the Japanese commentators, translates thus: the "ever-bright curved (or glittering) jewels, the many assembled jewels," and concludes that "a long string of, perhaps, claw-shaped stone beads" was what the author meant to describe.

19 Hirata supposes this additional quiver to have been slung in front.

20 *I.e.*, "both legs penetrated into the ground up to the thigh," a proof of the vigor with which she used her limbs in stamping.

21 Literally, "bubble-snow."

my wailing and weeping, I said: 'I wail because I wish to go to my deceased mother's land'— whereupon the Great-August deity said: 'Thou shalt not dwell in this land,' and deigned to expel me with a divine expulsion. It is therefore solely with the thought of taking leave of thee and departing, that I have ascended hither. I have no strange intentions." Then the Heaven-Shining-Great-August deity said: "If that be so, whereby shall I know the sincerity of thine intentions?" Thereupon His-Swift-Impetuous-Male-Augustness replied, saying: "Let each of us swear,[22] and produce children." So as they then swore to each other from the opposite banks of the Tranquil River of Heaven, the august names of the deities that were born from the mist of her breath when, having first begged His-Swift-Impetuous-Male-Augustness to hand her the ten-grasp saber which was girded on him, and broken it into three fragments, and with the jewels making a jingling sound, having brandished and washed them in the True-Pool-Well of Heaven, and having crunchingly crunched them, the Heaven-Shining-Great deity blew them away, were Her Augustness Torrent-Mist-Princess, another august name for whom is Her Augustness Princess-of-the-Island-of-the-Offing; next Her Augustness Lovely-Island-Princess,[23] another august name for whom is Her Augustness Good-Princess; next Her Augustness Princess-of-the-Torrent. The august name of the deity that was born from the mist of his breath when, having begged the Heaven-Shining-Great-August deity to hand him the augustly complete string of curved jewels eight feet long — of five hundred jewels — that was twisted in the left august bunch of her hair, and with the jewels making a jingling sound having brandished and washed them in the True-Pool-Well of Heaven, and having crunchingly crunched them, His-Swift-Impetuous-Male-Augustness blew them away, was His Augustness Truly-Conqueror-I-Conqueror-Conquering-Swift-

[22] *I.e.*, "pledge our faith," "bind ourselves," in order to show forth the sincerity of our intentions.

[23] *Ichiki-shima-hime-no-mikoto, ichiki* being an unusual form of *itsuki*. The island, which is in the Inland Sea, is still celebrated, but bears in common parlance the name of *Miya-zhime, i.e.*, "Temple Island."

Heavenly-Great-Great-Ears.[24] The august name of the deity that was born from the mist of his breath when again, having begged her to hand him the jewels that were twisted in the right august bunch of her hair, and having crunchingly crunched them, he blew them away, was His Augustness Ame-no-hohi.[25] The august name of the deity that was born from the mist of his breath when again, having begged her to hand him the jewels that were twisted in her august head-dress, and having crunchingly crunched them, he blew them away, was His Augustness Prince-Lord-of-Heaven.[26] The august name of the deity that was born from the mist of his breath when again, having begged her to hand him the jewels that were twisted on her left august arm,[27] and having crunchingly crunched them, he blew them away, was His Augustness Prince-Lord-of-Life.[28] The august name of the deity that was born from the mist of his breath when again, having begged her to hand him the jewels that were twisted on her right august arm, and having crunchingly crunched them, he blew them away, was His-Wondrous-Augustness-of-Kumanu.[29] (Five deities in all.)

[24] The word *mimi*, "ears," forms part of a large number of Ancient Japanese proper names. Motowori, who of course passes over in silence the fact that large ears are considered lucky, not only in Japan, but also in China and Korea, suggests the etymology *hi hi* or *bi bi*, *i.e.*, the word "wondrous" or "miraculous" repeated. But there are examples of such names in which the interpretation of *mimi* as "ears" is unavoidable.

[25] *Ame-no* signifies "of Heaven" or "heavenly." The syllables *hohi* are incomprehensible.

[26] *Ama-tsu-hiko-ne-no-mikoto.*

[27] Or "hand."

[28] *Iku-tsu-hiko-ne-no-mikoto.*

[29] This god does not seem to be known by any other name, but is conjectured by Hirata to be identical with *Ame-no-hohi*, the second of these divine brothers. *Kumanu*, or less archaically *Kumano*, is said to be, not the well-known Kumano in the province of Kishiu, but a place in Idzumo near Suga. The name is written with the characters, "bear moor." The native commentators however interpret it as a corruption of "the moor of retirement," on account of a tradition preserved in the "Chronicles" of Izanami (the Female-Who-Invites) having been interred at the Kishiu Kumano.

THE AUGUST DECLARATION OF THE DIVISION OF THE AUGUST MALE CHILDREN AND THE AUGUST FEMALE CHILDREN

Hereupon the Heavenly Shining-Great-August deity said to His-Swift-Impetuous-Male-Augustness: "As for the seed [30] of the five male deities born last, their birth was from things of mine; so undoubtedly they are my children. As for the seed of the three female deities born first, their birth was from a thing of thine; so doubtless they are thy children." Thus did she declare the division. So Her Augustness Torrent-Mist-Princess, the deity born first, dwells in the inner temple of Munakata.[31] The next, Her Augustness Lovely-Island-Princess, dwells in the middle temple of Munakata. The next, Her Augustness Princess-of-the-Torrent, dwells in the outer temple [32] of Munakata. These three deities are of the three great deities [33] held in reverence by the dukes of Munakata.[34] So His Augustness Brave-Rustic-Illuminator, child of His Augustness Ame-no-hohi, one of the five children born afterward.[35] This is the ancestor of the rulers of the land of Idzumo, of the rulers of the land of Muzashi, of the rulers of the upper land of Unakami, of the rulers of the lower land of Unakami, of the rulers of the land of Izhimu, of the departmental suzerains of the Island of Tsu and of the rulers of the land of Toho-tsu-Afumi. The next, His Augustness Prince-

[30] *I.e.*, the origin.

[31] A place in the province of Chikuzen. The name signifies either "breast-shape" or "body-shape."

[32] Or, "sea-shore temple."

[33] Or, "the great deities of the three shrines."

[34] *Munakata-no-kimi.* Remember that all the names in this and similar lists are hereditary "gentile names," and that "Duke" and the other titles used in this translation to designate them must only be regarded as approximations toward giving the force of the Japanese originals, which are themselves by no means always clear, either etymologically or historically.

[35] Here and throughout the work passages of this nature containing genealogies are in all the editions printed small, and might therefore be supposed to be either intended as footnotes, or to be later glosses. Motowori however rightly rejects such an inference. To an English reader the word "This" may seem, by disturbing the grammar of the sentence, to support that inference; but in Japanese construction little importance need be attached to the presence of this double nominative.

Lord-of-Heaven, is the ancestor of the rulers of the land of Ofushi-kafuchi, of the chiefs of Nukatabe-no-yuwe, of the rulers of the land of Ki, of the suzerains of Tanaka in Yamato, of the rulers of the land of Yamashiro, of the rulers of the land of Umaguta, of the rulers of the land of Kine in Michi-no-Shiri, of the rulers of the land of Suhau, of the rulers of Amuchi, in Yamato, of the departmental suzerains of Takechi, of the territorial lords of Kamafu, and of the rulers of Sakikusabe.[36]

THE AUGUST RAVAGES OF HIS-IMPETUOUS-MALE-AUGUSTNESS

Then His-Swift-Impetuous-Male-Augustness said to the Heaven-Shining-Great-August deity: "Owing to the sincerity of my intentions I have, in begetting children, gotten delicate females. Judging from this,[37] I have undoubtedly gained the victory." With these words, and impetuous with victory, he broke down the divisions of the rice-fields laid out by the Heaven-Shining-Great-August deity, filled up the ditches, and moreover strewed excrements in the palace where she partook of the great food. So, though he did thus, the Heaven-Shining-Great-August deity upbraided him not,[38] but said: "What looks like excrements must be something that His Augustness mine elder brother has vomited through drunkenness. Again, as to his breaking down the divisions of the rice-fields and filling up the ditches, it must be because he grudges the land they occupy[39] that His Augustness mine elder brother acts thus." But notwithstanding these apologetic words, he still continued his evil acts, and was more and more violent. As the Heaven-

[36] *Sakikusabe-no-miyatsuko. Sakikusa-be* means, literally, "lily clan," *saki-kusa,* the old name for the lily (or one species of lily) being literally "the luck-plant." The story of the origin of this cognomen is to be found in the "Catalogue of Family Names."

[37] Literally, "if one speak from this."

[38] We might, following classical usage, translate the verb *togamezu,* which is written phonetically, by the words "took no heed" or "made no observation"; but in this passage it certainly seems to have the stronger and more specialized signification of "upbraiding," "scolding," which attaches to it in the colloquial dialect.

[39] *I.e.,* he thinks that none of the land should be wasted in ditches and embankments, but should all be devoted to the production of food.

Shining-Great-August deity sat in her awful weaving-hall seeing to the weaving of the august garments of the deities, he broke a hole in the top of the weaving-hall, and through it let fall a heavenly piebald horse which he had flayed with a backward flaying, at whose sight the women weaving the heavenly garments were so much alarmed they died of fear.[40]

THE DOOR OF THE HEAVENLY ROCK-DWELLING

So thereupon the Heaven-Shining-Great-August deity, terrified at the sight, closed behind her the door of the Heavenly Rock-Dwelling,[41] made it fast,[42] and retired. Then the whole Plain of High Heaven was obscured and all the Central Land of Reed-Plains darkened. Owing to this, eternal night prevailed. Hereupon the voices of the myriad deities were like unto the flies in the fifth moon as they swarmed, and a myriad portents of woe all arose. Therefore did the eight hundred myriad deities assemble in a divine assembly in the bed of the Tranquil River of Heaven, and bid the deity Thought-Includer, child of the High-August-Producing-Wondrous deity, think of a plan, assembling the long-singing birds of eternal night and making them sing, taking the hard rocks of Heaven from the river-bed of the Tranquil River of Heaven, and taking the iron from the Heavenly Metal-Mountains, calling in the smith Ama-tsu-ma-ra,[43] charging Her Augustness I-shi-ko-

[40] In the parallel passage of the "Chronicles" the goddess injures herself with her shuttle, but without dying of the effects of the accident.

[41] Motowori says that the word "rock" need not here be taken literally. But it is always (and the translator thinks rightly) so understood, and the compound considered to mean a cave in the rocks, which is also the expression found in the "Chronicles."

[42] The word *sasu*, which is here used, implies that the goddess made the door fast either by sticking something against it or by bolting it — perhaps with a metal hook.

[43] *Ama tsu* signifies "of Heaven," but the rest of this name is not to be explained. Motowori adopts from the "Chronicles" the reading, *Ama-tsu-ma-ura*, where the character used for *ma* signifies "true," and that for *ura* signifies "sea-shore." (It should be remarked that the forging of a spear by this personage is referred by the author of the "Chronicles," not to the "Divine Age" but to the reign of the Emperor Sui-zei.) Motowori also proposes to supplement after the name the words "to make a spear."

ri-do-me [44] to make a mirror, and charging His Augustness Jewel-Ancestor to make an augustly complete string of curved jewels eight feet long — of five hundred jewels — and summoning His Augustness Heavenly-Beckoning-Ancestor-Lord and His Augustness Great-Jewel, and causing them to pull out with a complete pulling the shoulder-blade of a true stag from the Heavenly Mount Kagu, and take cherry-bark from the Heavenly Mount Kagu, and perform divination, and pulling up by pulling its roots a true *cleyera japonica* with five hundred branches from the Heavenly Mount Kagu, and taking and putting upon its upper branches the augustly complete string of curved jewels eight feet long — of five hundred jewels — and taking and tying to the middle branches the mirror eight feet long, and taking and hanging upon its lower branches the white pacificatory offerings and the blue pacificatory offerings, His Augustness Grand-Jewel taking these divers things and holding them together with the grand august offerings, and His Augustness Heavenly-Beckoning-Ancestor-Lord prayerfully reciting grand liturgies, and the Heavenly Hand-Strength-Male deity standing hidden beside the door, and Her Augustness Heavenly-Alarming-Female hanging round her the heavenly clubmoss the Heavenly Mount Kagu as a sash,[45] and making the heavenly spindle-tree her head-dress,[46] and binding the leaves of the bamboo-grass of the Heavenly Mount Kagu in a posy for her hands, and laying a sounding-board [47] before the door of the Heavenly Rock-Dwelling, and stamping till she made it resound and doing as if possessed by a deity,[48]

[44] This name is written in the "Chronicles" with characters signifying Stone-Coagulating-Old-Woman.

[45] *Tasuki*, "a cord or sash passed over the shoulders, round the back of the neck, and attached to the wrists, to strengthen the hands for the support of weights, whence the name, which means 'hand-helper.'" It was thus different both in form and use from the modern *tasuki*, a cord with its two ends joined which is worn behind the neck, under the arms and round the back, to keep the modern loose sleeves out of the way when household duties are being performed.

[46] *I.e.*, making for herself a head-dress of spindle-tree leaves.

[47] The original of these words, *uke fusete*, is written phonetically, and the exact meaning of *uke*, here rendered "sounding-board," is open to doubt.

[48] Neither the text nor Motowori's Commentary (which Hirata adopts

and pulling out the nipples of her breasts, pushing down her skirt-string *usque ad privates partes.*[49] Then the Plain of High Heaven shook, and the eight hundred myriad deities laughed together.

Hereupon the Heaven-Shining-Great-August deity was greatly amazed, and, slightly opening the door of the Heavenly Rock-Dwelling, spoke thus from the inside: "Methought that owing to my retirement the Plain of Heaven would be dark, and likewise the Central Land of Reed-Plains would all be dark: how then is it that the Heavenly-Alarming-Female makes merry, and that likewise the eight hundred myriad deities all laugh?" Then the Heavenly-Alarming-Female spoke, saying: "We rejoice and are glad because there is a deity more illustrious than Thine Augustness." While she was thus speaking, His Augustness Heavenly-Beckoning-Ancestor-Lord and His Augustness Grand-Jewel pushed forward the mirror and respectfully showed it to the Heaven-Shining-Great-August deity, whereupon the Heaven-Shining-Great-August deity, more and more astonished, gradually came forth from the door and gazed upon it, whereupon the Heavenly-Hand-Strength-Male deity, who was standing hidden, took her august hand and drew her out, and then His Augustness Grand-Jewel drew the bottom-tied rope[50] along at her august back, and spoke, saying: "Thou must not go back further in than this"! So when the Heaven-Shining-Great-August deity had come forth, both the Plain of High

word for word) is absolutely explicit, but the imitation and not the reality of divine possession appears to be here intended. In the parallel passage of the "Chronicles," on the other hand, we seem to be reading of genuine possession.

[49] The subject of the verb is not clear in many of the clauses of this immensely long sentence, which does not properly hang together. Some clauses read as if the different deities who take a part in the action did so of their own free will; but the intention of the author must have been to let a causative sense be understood throughout, as he begins by telling us that a plan was *devised* by the deity Thought-Includer, which plan must have influenced all the subsequent details.

[50] *Shiri-kume-naha, i.e.*, rope made of straw drawn up by the roots, which stick out from the end of the rope. Straw-ropes thus manufactured are still used in certain ceremonies and are called *shime-naha*, a corruption of the Archaic term.

Heaven and the Central-Land-of-Reed-Plains of course again became light.

THE AUGUST EXPULSION OF HIS IMPETUOUS-MALE-AUGUSTNESS

Thereupon the eight hundred myriad deities took counsel together, and imposed on High-Swift-Impetuous-Male-Augustness a fine of a thousand tables,[51] and likewise cut his beard, and even caused the nails of his fingers and toes to be pulled out, and expelled him with a divine expulsion. Again he begged food of the deity Princess-of-Great-Food.[52] Then the Princess-of-Great-Food took out all sorts of dainty things from her nose, her mouth, and her fundament, and made them up into all sorts of dishes, which she offered to him. But His-Swift-Impetuous-Male-Augustness watched her proceedings, considered that she was offering up to him filth, and at once killed the deity Princess-of-Great-Food. So the things that were born in the body of the deity who had been killed were as follows: in her head were born silkworms, in her two eyes were born rice-seeds, in her two ears was born millet, in her nose were born small beans, in her private parts was born barley,[53] in her fundament were born large beans. So His Augustness the Deity-Producing-Wondrous-Ancestor [54] caused them to be taken and used as seeds.

THE EIGHT-FORKED SERPENT

So, having been expelled, His-Swift-Impetuous-Male-Augustness descended to a place called Tori-kami at the head-waters of the River Hi in the Land of Idzumo. At this time some chopsticks came floating down the stream. So His-Swift-Impetuous-Male-Augustness, thinking that there must

[51] *I.e.*, "an immense fine."

[52] *Oho-ge-tsu-hime-no-kami.* This personage (but without the title of "deity") has already appeared as the alternative personal name of the Island of Aha.

[53] Or, less probably, "wheat."

[54] *Kami-musu-bi-mi-oya-no-mikoto*, the same deity as the one mentioned at the beginning of these "Records" under the shorter title of *Kami-musu-bi-no-kami.*

be people at the head-waters of the river, went up it in quest of them, when he came upon an old man and an old woman — two of them — who had a young girl between them, and were weeping. Then he deigned to ask: "Who are ye?" So the old man replied, saying: "I am an Earthly deity, child of the deity Great-Mountain-Possessor. I am called by the name of Foot-Stroking-Elder, my wife is called by the name of Hand-Stroking-Elder, and my daughter is called by the name of Wondrous-Inada-Princess." Again he asked: "What is the cause of your crying?" The old man answered, saying: "I had originally eight young girls as daughters. But the eight-forked serpent of Koshi has come every year and devoured one, and it is now its time to come, wherefore we weep." Then he asked him: "What is its form like?" The old man answered, saying: "Its eyes are like *akakagachi*, it has one body with eight heads and eight tails. Moreover, on its body grows moss, and also chamæcyparis and cryptomerias. Its length extends over eight valleys and eight hills, and if one look at its belly, it is all constantly bloody and inflamed." (What is called here *akakagachi* is the modern *hohodzuki*.) Then His-Swift-Impetuous-Male-Augustness said to the old man: "If this be thy daughter, wilt thou offer her to me?" He replied, saying: "With reverence, but I know not thine august name." Then he replied, saying: "I am elder brother to the Heaven-Shining-Great-August deity. So I have now descended from Heaven." Then the deities Foot-Stroking-Elder and Hand-Stroking-Elder said: "If that be so, with reverence will we offer her to thee." So His-Swift-Impetuous-Male-Augustness, at once taking and changing the young girl into a multitudinous and close-toothed comb which he stuck into his august hair-bunch, said to the deities Foot-Stroking-Elder and Hand-Stroking-Elder: "Do you distil some eightfold refined liquor. Also make a fence round about, in that fence make eight gates, at each gate tie together eight platforms, on each platform put a liquor-vat, and into each vat pour the eightfold refined liquor, and wait." So as they waited after having thus prepared everything in accordance with his bidding, the eight-forked serpent came

truly as the old man had said, and immediately dipped a head into each vat, and drank the liquor. Thereupon it was intoxicated with drinking, and all the heads lay down and slept. Then His-Swift-Impetuous-Male-Augustness drew the ten-grasp saber, that was augustly girded on him, and cut the serpent in pieces, so that the River Hi flowed on changed into a river of blood. So when he cut the middle tail, the edge of his august sword broke. Then, thinking it strange, he thrust into and split the flesh with the point of his august sword and looked, and there was a great sword within. So he took this great sword, and, thinking it a strange thing, he respectfully informed the Heaven-Shining-Great-August deity. This is the Herb-Quelling Great Sword.

THE PALACE OF SUGA

So thereupon His Swift-Impetuous-Male-Augustness sought in the land of Idzumo for a place where he might build a palace. Then he arrived at a place called Suga, and said: "On coming to this place my august heart is pure"— and in that place he built a palace to dwell in. So that place is now called Suga. When this great deity first built the palace of Suga, clouds rose up thence. Then he made an august song. That song said:

> "Eight clouds arise. The eightfold fence
> of Idzumo makes an eightfold fence for
> the spouses to retire within. Oh! that
> eightfold fence." [55]

[55] This difficult song has been rather differently rendered by Mr. Aston in the Second Appendix to his "Grammar of the Japanese Written Language." Mr. Aston translates it thus:

> "Many clouds arise:
> The clouds which come forth are a manifold fence:
> For the husband and wife to retire within
> They have formed a manifold fence:
> Oh! that manifold fence!"

THE KOJIKI

Part IV.— The Beast-Legends

THE WHITE HARE OF INABA

From His Swift-Impetuous-Male-Augustness was descended the deity Master-of-the-Great-Land. He had eighty deities his brethren; but they all left the land to the deity Master-of-the-Great-Land. The reason for their leaving it was this: Each of these eighty deities had in his heart the wish to marry the Princess of Yakami in Inaba,[1] and they went together to Inaba, putting their bag on the back of the deity Great-Name-Possessor,[2] whom they took with them as an attendant. Hereupon, when they arrived at Cape Keta, they found a naked hare lying down. Then the eighty deities spoke to the hare, saying: "What thou shouldest do is to bathe in the sea-water here, and lie on the slope of a high mountain exposed to the blowing of the wind." So the hare followed the instructions of the eighty deities, and lay down. Then, as the sea-water dried, the skin of its body all split with the blowing of the wind, so that it lay weeping with pain. But the deity Great-Name-Possessor, who came last of all, saw the hare, and said: "Why liest thou weeping?" The hare replied, saying: "I was in the Island of Oki, and wished to cross over to this land, but had no means of crossing over. For this reason I deceived the crocodiles of the sea, saying: 'Let you and me compete, and compute the numbers of our respective tribes. So do you go and fetch every member of your tribe, and make them all lie in a row across from this island to Cape Keta. Then I will tread on them, and count them as I run across. Hereby shall we know whether it or my tribe is the larger.' Upon my speaking thus, they were

[1] The name of a province not far from that of Idzumo. The word may possibly, as Motowori suggests, be derived from *ina-ba*, "rice-leaves."

[2] Deity Great-Name-Possessor is but another title of the deity Master-of-the-Great-Land. He is also given other names.

deceived and lay down in a row, and I trod on them and counted them as I came across, and was just about to get on land, when I said: 'You have been deceived by me.' As soon as I had finished speaking, the crocodile who lay the last of all seized me and stripped off all my clothing. As I was weeping and lamenting for this reason, the eighty deities who went by before thee commanded and exhorted me, saying: 'Bathe in the salt water, and lie down exposed to the wind.' So, on my doing as they had instructed me, my whole body was hurt." Thereupon the deity Great-Name-Possessor instructed the hare, saying: "Go quickly now to the river-mouth, wash thy body with the fresh water, then take the pollen of the sedges growing at the river-mouth, spread it about, and roll about upon it, whereupon thy body will certainly be restored to its original state." So the hare did as it was instructed, and its body became as it had been originally. This was the White Hare of Inaba. It is now called the Hare deity. So the hare said to the deity Great-Name-Possessor: "These eighty deities shall certainly not get the Princess of Yakami. Though thou bearest the bag, Thine Augustness shall obtain her."

MOUNT TEMA

Thereupon the Princess of Yakami answered[3] the eighty deities, saying: "I will not listen to your words. I mean to marry the deity Great-Name-Possessor." So the eighty deities, being enraged, and wishing to slay the deity Great-Name-Possessor, took counsel together, on arriving at the foot of Tema in the land of Hahaki, and said to him: "On this mountain there is a red boar. So when we drive it down, do thou wait and catch it. If thou do not wait and catch it, we will certainly slay thee." Having thus spoken, they took fire, and burned a large stone like unto a boar, and rolled it down. Then, as they drove it down and he caught it, he got stuck to and burned by the stone, and died. Thereupon Her Augustness his august parent cried and lamented, and went up to

[3] It must be understood that in the meantime they had arrived at her dwelling and begun to court her.

Heaven, and entreated His Divine-Producing-Wondrous-Augustness, who at once sent Princess Cockle-Shell and Princess Clam to bring him to life. Then Princess Cockle-Shell triturated and scorched her shell, and Princess Clam carried water and smeared him as with mother's [4] milk, whereupon he became a beautiful young man, and wandered off. Hereupon the eighty deities, seeing this, again deceived him, taking him with them into the mountains, where they cut down a large tree, inserted a wedge in the tree and made him stand in the middle, whereupon they took away the wedge and tortured him to death. Then on Her Augustness his august parent again seeking him with cries, she perceived him, and at once cleaving the tree, took him out and brought him to life, and said to him: "If thou remain here, thou wilt at last be destroyed by the eighty deities." Then she sent him swiftly off to the august place of the deity Great-House-Prince in the land of Ki. Then when the eighty deities searched and pursued till they came up to him, and fixed their arrows in their bows, he escaped by dipping under the fork of a tree, and disappeared.

THE NETHER-DISTANT-LAND

The deity Great-House-Prince spoke to him, saying: "Thou must set off to the Nether-Distant-Land where dwells His Impetuous-Male-Augustness. That great deity will certainly counsel thee." So on his obeying her commands and arriving at the august place of His Impetuous-Male-Augustness, the latter's daughter the Forward-Princess [5] came out and saw him, and they exchanged glances and were married, and she went in again, and told her father, saying: "A very

[4] Or "nurses." The meaning is that a paste like milk was made of the triturated and calcined shell mixed with water. There is in this passage a play upon words which it is impossible to reproduce in English, the Japanese term for "triturating," *kisage* (which the author has taken care to write phonetically) resembling the name of Princess *Kisagahi* (Cockle-Shell), while *omo*, "mother" or "nurse," similarly recalls that of Princess *Umugi* (Clam). Motowori traces the names of the shell-fish in question to this exploit of the two goddesses.

[5] This is Motowori's view of the import of the original name *Suseribime*, which he connects with *susumu*, "to advance," "to press forward,"

beautiful deity has come." Then the great deity went out and looked, and said: "This is the Ugly-Male-Deity-of-the-Reed-Plains," [6] and at once calling him in, made him sleep in the snake-house. Hereupon his wife, Her Augustness the Forward-Princess, gave her husband a snake-scarf,[7] saying: "When the snakes are about to bite thee, drive them away by waving this scarf thrice." So, on his doing as she had instructed, the snakes became quiet, so that he came forth after calm slumbers. Again on the night of the next day the Impetuous-Male deity put him into the centipede and wasp-house; but as she again gave him a centipede and wasp-scarf, and instructed him as before, he came forth calmly. Again the Impetuous-Male deity shot a whizzing barb into the middle of a large moor, and sent him to fetch the arrow, and, when he had entered the moor, at once set fire to the moor all round. Thereupon, while he stood knowing no place of exit, a mouse came and said: "The inside is hollow-hollow; the outside is narrow-narrow." Owing to its speaking thus, he trod on the place, whereupon he fell in and hid himself, during which time the fire burned past. Then the mouse brought out in its mouth and presented to him the whizzing barb. The feathers of the arrow were brought in their mouths by all the mouse's children. Hereupon his wife the Forward-Princess came bearing mourning-implements, and crying. Her father the great deity, thinking that the deity Great-Name-Possessor was already dead and done for, went out and stood on the moor, whereupon the deity Great-Name-Possessor brought the arrow and presented it to him, upon which the great deity, taking him into the house and calling him into an eight-foot spaced large room, made him take the lice off his head. So, on looking at the head, he saw that there were many centipedes there. Thereupon, as his wife gave to her

and explains by reference to the bold, forward conduct of the young goddess.

[6] One of the alternative names of this deity, who is mostly mentioned by one of his other designations.

[7] *I.e.*, "a scarf by waving which he might keep off the snakes." Similarly the "centipede and wasp-scarf" mentioned a little further on must be understood to mean "a scarf to ward off centipedes and wasps with."

husband berries of the *muku* tree and red earth, he chewed the berries to pieces, and spat them out with the red earth which he held in his mouth, so that the great deity believed him to be chewing up and spitting out the centipedes, and, feeling fond of him in his heart, fell asleep. Then the deity Great-Name-Possessor, grasping the great deity's hair, tied it fast to the various rafters of the house, and, blocking up the floor of the house with a five-hundred draught rock,[8] and taking his wife the Forward-Princess on his back, then carried off the great deity's great life-sword[9] and life-bow-and-arrows, as also his heavenly speaking-lute, and ran out. But the heavenly speaking-lute brushed against a tree, and the earth resounded. So the great deity, who was sleeping, started at the sound, and pulled down the house. But while he was disentangling his hair which was tied to the rafters, the deity Great-Name-Possessor fled a long way. So then, pursuing after him to the Even-Pass-of-Hades, and gazing on him from afar, he called out to the deity Great-Name-Possessor, saying: "With the great life-sword and the life-bow-and-arrows which thou carriest, pursue thy half-brethren till they crouch on the august slopes of the passes, and pursue them till they are swept into the reaches of the rivers, and do thou, wretch! become the deity Master-of-the-Great-Land;[10] and moreover, becoming the deity Spirit-of-the-Living-Land, and making my daughter the Forward-Princess thy consort,[11] do thou make stout the temple-pillars at the foot of Mount Uka in the nethermost rock-bottom, and make high the cross-beams to the Plain-of-High-Heaven, and dwell there, thou villain!" [12] So when, bearing the great sword and bow, he

[8] *I.e.*, "a rock which it would require five hundred men to lift."

[9] *Iku-tachi*, supposed by Motowori to be "a sword having the virtue of conferring long life upon its possessor."

[10] Thus according to this legend, "Master-of-the Great-Land" (*Oho-kuni-nushi*) was not the original name of the deity commonly designated by it, and his sovereignty over the Land of the Living (whence the appropriateness of the second name in this context) was derived by investiture from the god of the Land of the Dead.

[11] The characters which are here used designate specifically the chief or legitimate wife, as opposed to the lesser wives or concubines.

[12] *I.e.*, "Firmly planting in the rock the pillars forming the founda-

pursued and scattered the eighty deities, he did pursue them till they crouched on the august slope of every pass, he did pursue them till they were swept into every river, and then he began to make the land.[13]

THE WOOING OF THE DEITY-OF-EIGHT-THOUSAND-SPEARS

This Deity-of-Eight-Thousand-Spears,[14] when he went forth to woo the Princess of Nuna-kaha,[15] in the land of Koshi, on arriving at the house of the Princess of Nunakaha sang, saying:

"I, His Augustness the Deity-of-Eight-Thousand-Spears, having been unable to find a spouse in the Land of the Eight Islands, and having heard that in the far-off Land of Koshi there is a wise maiden, having heard that there is a beauteous maiden, I am standing here to truly woo her, I am going backward and forward to woo her. Without having yet untied even the cord of my sword, without having yet untied even my veil, I push back the plank-door shut by the maiden; while I am standing here, I pull it forward. While I am standing here, the *nuye* sings upon the green mountain, and the voice of the true bird of the moor, the pheasant, resounds; the bird of the yard, the cock, crows. Oh! the pity that the birds should sing! Oh! these birds! Would that I could beat them till they were sick! Oh! swiftly flying heaven-racing messenger, the tradition of the thing, too, this!"[16]

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tion of thy palace, and rearing its fabric to the skies, do thou rule therefrom the Land of the Living, thou powerful wretch, who hast so successfully braved me!"

[13] This is taken to mean that he continued the act of creation which had been interrupted by the death of *Izanami* (the "Female-Who-Invites"). See where her husband Izanagi says to her: "The lands that I and thou made are not yet finished making." The words *Kuni tsukuri*, here used for "making the land," became a title for "Ruler-of-the-Land" and finally a "gentile name."

[14] In this section, the deity Master-of-the-Great-Land is spoken of under this *alias*.

[15] *Nuna-kaha* or *Nu-na-kaha* ("lagoon-river") is supposed to be the name of a place in the province of Echigo.

[16] The drift of this poem needs but little elucidation. After giving his reasons for coming to woo the Princess of Nuna-kaha, the god declares that he is in such haste to penetrate to her chamber, that he does not even stay to ungird his sword or take off his veil, but tries to push or pull open the door at once. During these vain endeavors, the mountainside begins to re-echo with the cries of the birds announcing the dawn, when lovers must slink away. Would that he could kill these unwelcome harbingers of day, and bring back the darkness! The Land of the Eight Islands (*i.e.*, Japan proper, beyond whose boundaries lay the barbarous northern country of Koshi) is in the original *Ya-shima-*

Then the Princess of Nuna-kaha, without yet opening the door, sang from the inside, saying:

"Thine Augustness, the Deity-of-Eight-Thousand-Spears! Being a maiden like a drooping plant, my heart is just a bird on a sand-bank by the shore; it will now indeed be a dotterel. Afterward it will be a gentle bird; so as for thy life, do not deign to die. Oh! swiftly flying heaven-racing messenger! the tradition of the thing, too, this!"

Second Song of the Princess

"When the sun shall hide behind the green mountains, in the night black as the true jewels of the moor will I come forth. Coming radiant with smiles like the morning sun, thine arms white as rope of paper-mulberry-bark shall softly pat my breast soft as the melting snow; and patting each other interlaced, stretching out and pillowing ourselves on each other's jewel-arms — true jewel-arms — and with outstretched legs, will we sleep. So speak not too lovingly, Thine Augustness the Deity-of-Eight-Thousand-Spears! The tradition of the thing, too, this!"[17]

THE CUP PLEDGE

Again this deity's Chief Empress,[18] Her Augustness the Forward-Princess, was very jealous. So the deity her husband, being distressed, was about to go up from Idzumo to the Land of Yamato; and as he stood attired, with one august hand on the saddle of his august horse and one august foot in the august stirrup, he sang, saying:

"When I take and attire myself so carefully in my august garments black as the true jewels of the moor, and, like the birds of the offing, look at my breast — though I raise my fins, I say that these are not good, and cast them off on the waves on the beach. When I take and attire myself so carefully in my august garments green as the kingfisher, and, like the birds of the offing, look at my breast — though I raise my

kuni. The *nuye* is a bird which must be fabulous if most of the accounts given of it are accepted. The "Commentary on the Lyric Dramas" tells us (with variations) that "it has the head of a monkey, the body of a racoon-faced dog, the tail of a serpent, and the hands (*sic*) and feet of a tiger," adding, as the reader will make no difficulty in allowing, that "it is a strange and peculiar creature." The *Wa-Kun Shiwori* says that "it is a bird much larger than a pigeon, and having a loud and mournful cry." It is likewise said to come out at night-time and retire during the day, for which reason doubtless Mabuchi likens it to the owl.

[17] The drift of the poem is this: "Being a tender maiden, my heart flutters like the birds on the sandy islets by the beach, and I can not yet be thine. Yet do not die of despair; for I will soon comply with thy desires."

[18] *I.e.*, chief wife.

fins, I say that these, too, are not good, and cast them off on the waves on the beach. When I take and attire myself so carefully in my raiment dyed in the sap of the dye-tree, the pounded madder sought in the mountain fields, and, like the birds of the offing, look at my breast — though I raise my fins, I say that they are good. My dear young sister, Thine Augustness! Though thou say that thou wilt not weep — if like the flocking birds, I flock and depart, if, like the led birds, I am led away and depart, thou wilt hang down thy head like a single eulalia upon the mountain and thy weeping shall indeed rise as the mist of the morning shower. Thine Augustness my spouse like the young herbs! The tradition of the thing, too, this!" [19]

Then his Empress, taking a great august liquor-cup, and drawing near and offering it to him, sang, saying:

"Oh! Thine Augustness the Deity-of-Eight-Thousand-Spears! Thou, my dear Master-of-the-Great-Land indeed, being a man, probably hast on the various island-headlands that thou seest, and on every beach-headland that thou lookest on, a wife like the young herbs. But as for me alas! being a woman, I have no man except thee; I have no spouse except thee. Beneath the fluttering of the ornamented fence, beneath the softness of the warm coverlet, beneath the rustling of the cloth coverlet, thine arms white as rope of paper-mulberry bark softly patting my breast soft as the melting snow, and patting each other interlaced, stretching out and pillowing ourselves on each other's arms — true jewel-arms, and with outstretched legs, will we sleep. Lift up the luxuriant august liquor!" [20]

She having thus sung, they at once pledged each other by the cup with their hands on each other's necks, and are at rest till the present time. These are called divine words.

[After this the "Kojiki" soon reaches to the legend of the birth of Jimmu Tenno, the god-conqueror of Japan. His story is told more at length in the "Nihongi," where the reader will find it.]

[19] The meaning of this poem is: "I start for Yamato, there to search for a better wife, and I carefully array myself for the journey. Black — the color of mourning — is not fair enough, and red is more beautiful than green; so it is on my red garments that my choice rests. And thou, jealous and imperious woman! for all that thou sayest that thou wilt not heed my going, thou wilt weep when I depart with my retainers as departs a flock of birds, and thou wilt bury thy head in thy hands, and thy tears shall be as the misty drops of the morning shower."

[20] The import of this poem needs little explanation. The goddess says to her husband, "Come back and live with me, and quaff this goblet as a sign of reconciliation; for though thou, as a man, mayest have a wife on every shore, I shall be left solitary if thou depart."

THE KOJIKI

The Champion of Japan

YAMATO-TAKE SLAYS HIS ELDER BROTHER [1]

The Heavenly Sovereign said to His Augustness Wo-usu: "Why does not thine elder brother come forth to the morning and evening great august repasts?[2] Be thou the one to take the trouble to teach him his duty." Thus he commanded; but for five days after, still the prince came not forth. Then the Heavenly Sovereign deigned to ask His Augustness Wo-usu, saying: "Why is thine elder brother so long of coming? Hast thou perchance not yet taught him his duty?" He replied, saying: "I have been at that trouble." Again the Heavenly Sovereign said: "How didst thou take the trouble?"[3] He replied, saying: "In the early morning when he went into the privy, I grasped hold of him and crushed him, and, pulling off his limbs,[4] wrapped them in matting and flung them away.

YAMATO-TAKE SLAYS THE KUMASO BRAVOES

Thereupon the Heavenly Sovereign, alarmed at the valor and ferocity of his august child's disposition, commanded him, saying: "In the West there are two Kumaso bravoes — unsubmissive and disrespectful men. So take them"— and with this command he sent him off. It happened that at this time his august hair was bound at the brow.[5] Then His Au-

[1] *Yamato-take* means "Japan-champion." The hero's original name was Wo-usu. He was the emperor's son. The original account of this celebrated hero in the "Kojiki" is obviously very old. The "Nihongi" also tells of him, but gives all credit for his deeds to the emperor, Kei-ko

[2] *Viz.*, to attend on his Imperial father.

[3] *I.e.*, "How didst thou do it?"

[4] Literally, "branches."

[5] *I.e.*, caught up from the brow and tied together on the crown of the head. This being the way in which the hair of boys was dressed, the author thus intimates that His Augustness was still a youth.

gustness Wo-usu was granted by his aunt Her Augustness Yamato-hime [6] her august upper garment and august skirt; and, with a saber hidden in his august bosom, he went forth.[7] So, on reaching the house of the Kumaso braves, he saw that near the house there was a threefold belt of warriors, who had made a cave to dwell in. Hereupon they, noisily discussing a rejoicing for the august cave,[8] were getting food ready. So Prince Wo-usu sauntered about the neighborhood, waiting for the day of the rejoicing. Then when the day of the rejoicing came, having combed down after the manner of girls his august hair which was bound up,[9] and having put on his aunt's august upper garment and august skirt, he looked quite like a young girl, and, standing amidst the women,[10] went inside the cave. Then the elder brother and the younger brother, the two Kumaso bravoes, delighted at the sight of the maiden, set her between them, and rejoiced exuberantly. So, when the feast was at its height, His Augustness Wo-usu, drawing the saber from his bosom, and catching Kumaso [11] by the collar of his garment, thrust the saber through his chest, whereupon, alarmed at the sight, the younger bravo ran out. But pursuing after and reaching him at the bottom of the steps of the cave, and catching him by the back, Prince Wo-usu thrust the saber through his buttock. Then the Kumaso brave spoke, saying: "Do not move the sword; I have something to say." Then His Augustness Wo-usu, respited him for a moment, holding him down as he lay prostrate. Hereupon the bravo said: "Who is Thine Augustness?" Then he said: "I am the august child of Oho-tarashi-hiko-oshiro-

[6] Who was high-priestess of the temple of the great deity of Ise.

[7] The characters used for these last two words are those properly restricted to the mention of an imperial progress, but Yamato-take is constantly spoken of as if he had actually sat on the throne.

[8] Motowori reads "*New* cave," but the word "August" is in the text. At the same time we see that this feast was intended as a housewarming.

[9] The parallel passage of the "Chronicles" puts the same meaning into plainer words. It says: "He undid his hair, and made it appear like a girl's."

[10] Or, according to the old reading, "mixing with the concubines."

[11] *I.e.*, the elder bravo of Kumaso.

wake, the Heavenly Sovereign who, dwelling in the palace of Hishiro at Makimuku, rules the Land of the Eight Great Islands; and my name is King Yamata-woguna. Hearing that you two fellows, the Kumaso bravoes, were unsubmissive and disrespectful, the Heavenly Sovereign sent me with the command to take and slay you." Then the Kumaso bravo said: "That must be true. There are no persons in the West so brave and strong as we two. Yet in the Land of Great Yamato there is a man braver than we two — there is. Therefore will I offer thee an august name. From this time forward it is right that thou be praised as the August Child Yamato-take." [12] As soon as he had finished saying this, the Prince ripped him up like a ripe melon,[13] and slew him. So thenceforward he was praised by being called by the august name of his Augustness Yamato-take. When he returned up to the capital after doing this, he subdued and pacified every one of the deities of the mountains and of the deities of the rivers and likewise of the deities of Anado,[14] and then went up to the capital.

YAMATO-TAKE SLAYS THE IDZUMO BRAVO

Forthwith entering the land of Idzumo, and wishing to slay the Idzumo bravo, he, on arriving, forthwith bound himself to him in friendship. So, having secretly made the wood of an oak-tree into a false sword and augustly girded it, he went with the bravo to bathe in the River Hi. Then, His Augustness Yamato-take getting out of the river first, and taking and girding on the sword that the Idzumo bravo had taken off and laid down, said: "Let us exchange swords!" So afterward the Idzumo bravo, getting out of the river, girded on His Augustness Yamato-take's false sword. Hereupon His Au-

[12] *I.e.*, "Yamato-Brave," *q.d.*, "the Bravest in Yamato." It is by this name that the hero is commonly spoken of. Remember that "august child" signifies prince.

[13] Or specifically, the "musk-melon."

[14] Or, "of the Ana passage" (literally, "door"), the modern Strait of Shimonoseki. The word *ana* signifies "hole," and there is a tradition to the effect that formerly the main island and the island of Kiushiu were continuous at this point, there being only a sort of natural tunnel, through which junks could pass.

gustness Yamato-take, suggested, saying: "Come on! let us cross swords." Then on drawing his sword, the Idzumo bravo could not draw the false sword. Forthwith His Augustness Yamato-take drew his sword and slew the Idzumo bravo. Then he sang augustly, saying:

"Alas that the sword girded on the Idzumo bravo, and wound round with many a creeper, should have had no true blade!"

So having thus extirpated the bravoes and made the land orderly, he went up to the capital and made his report to the Heavenly Sovereign.

YAMATO-TAKE IS SENT TO SUBDUE THE EAST, AND VISITS HIS AUNT AT ISE

Then the Heavenly Sovereign again urged a command on His Augustness Yamato-take, saying: "Subdue and pacify the savage deities and likewise the unsubmissive people of the twelve roads of the East"; and when he sent him off, joining to him Prince Mi-suki-tomo-mimi-take, ancestor of the Grandees of Kibi, he bestowed on him a holly-wood spear eight fathoms long. So when he had received the imperial command and started off, he went into the temple of the Great August Deity of Ise, and worshiped the deity's court, forthwith speaking to his aunt, Her Augustness Yamato-hime, saying: "It must surely be that the Heavenly Sovereign thinks I may die quickly; for after sending me to smite the wicked people of the West, I am no sooner come up again to the capital than, without bestowing on me an army, he now sends me off afresh to pacify the wicked people of the twelve circuits of the East. Consequently I think that he certainly thinks I shall die quickly." When he departed with lamentations and tears, Her Augustness Yamato-hime bestowed on him the "Herb-Quelling-Saber," [15] and likewise bestowed on him an august bag,[16] and said: "If there should be an emergency, open the mouth of the bag."

[15] The discovery of this sword by the deity Susa-no-wo ("Impetuous Male") inside one of the tails of the eight-headed serpent which he had slain is narrated in Part III.

[16] The use of the contents of this bag will be seen in the next section.

YAMATO-TAKE SLAYS THE RULERS OF SAGAMU

So reaching the land of Wohari, he went into the house of Princess Miyadzu, ancestress of the rulers of Wohari, and forthwith thought to wed her; but thinking again that he would wed her when he should return up toward the capital, and having plighted his troth, he went on into the Eastern lands, and subdued and pacified all the savage deities and unsubmissive people of the mountains and rivers. So then, when he reached the land of Sagamu, the ruler of the land lied, saying: "In the middle of this moor is a great lagoon, and the deity that dwells in the middle of the lagoon is a very violent deity." Hereupon Yamato-take entered the moor to see the deity. Then the ruler of the land set fire to the moor. So, knowing that he had been deceived, he opened the mouth of the bag which his aunt, Her Augustness Yamato-hime had bestowed on him, and saw that inside of it there was a fire-striker.[17] Hereupon he first mowed away the herbage with his august sword, took the fire-striker and struck out fire, and, kindling a counter-fire, burned the herbage and drove back the other fire and returned forth, and killed and destroyed all the rulers [18] of that land, and forthwith set fire to and burned them. So that place is now called Yakidzu.

YAMATO-TAKE'S EMPRESS STILLS THE WAVES

When he thence penetrated on, and crossed the sea of Hashiri-midzu,[19] the deity of that crossing raised the waves, tossing the ship so that it could not proceed across. Then Ya-

[17] The present writer prefers not to prejudge the question as to whether the "fire-striker" intended by the author was a steel, or a wooden fire-drill. Motowori would seem to have held the latter view, as in his gloss on this passage he refers to the previous passage, where the fire-drill is explicitly mentioned. He also quotes an ancient one in which a "fire-striker of metal" is specially referred to, so that it would seem that all fire-strikers were not of that material.

[18] Remember that the word "ruler" (*Miyatsuko*) had the acceptation of a "gentile name" as well as of the name of an office, so that we may understand the author to mean that Yamato-take destroyed the whole ruling family of Sagami. Parallel passage of the "Chronicles" has "he burned all that rebel band, and destroyed them."

[19] *I.e.*, "running water."

mato-take's Empress,[20] whose name was Her Augustness Princess Oto-tachibana, said: "I [21] will enter the sea instead of the august child.[22] The august child must complete the service [23] on which he has been sent, and take back a report to the Heavenly Sovereign." When she was about to enter the sea, she spread eight thicknesses of sedge rugs, eight thicknesses of skin rugs, and eight thicknesses of silk rugs on the top of the waves, and sat down on the top of them. Thereupon the violent waves at once went down, and the august ship was able to proceed. Then the Empress sang, saying:

"Ah! thou whom I inquired of, standing in the midst of the flames of the fire burning on the little moor of Sagamu, where the true peak pierces!" [24]

So seven days afterward the Empress's august comb drifted on to the sea-beach — which comb was forthwith taken and placed in an august mausoleum which was made.

YAMATO-TAKE SLAYS THE DEITY OF THE ASHIGARA PASS

When, having thence penetrated on and subdued all the savage Yemish [25] and likewise pacified all the savage deities

[20] *I.e.*, his consort.

[21] As written, literally, "concubine."

[22] *I.e.*, "instead of thee, the Prince."

[23] More literally, "finish the government."

[24] The general purport of the poem is, of course, to allude to Yamato-take's adventure on the burning moor, and at the same time to the love which bound him and his consort together; almost each individual line offers matter for doubt. Finally Moribe points out that the song does not suit the context in which it is found, and has probably been erroneously inserted here instead of in an earlier portion of the text.

[25] This is the traditional ancient reading of what is, according to the modern pronunciation, *Yezo*, while the Chinese characters with which the name is written signify "Prawn Barbarians," in allusion (if Motowori may be trusted) to the long beards which make their faces resemble a prawn's head. The hairy barbarians known to English readers as *Ainos*, and whose name of *Yezo* is applied by the Japanese to the northernmost large island of the Japanese archipelago, which is still chiefly tenanted by them, are almost certainly here referred to. In ancient times they inhabited a great part of the main island of Japan. The translator may add that the genuineness of the so-called ancient reading "*Yemishi*" appears to him doubtful. The name known to the people themselves, and which apparently can be traced as far as Kamschatka, is *Yezo*

of the mountains and rivers, he was returning up to the capital, he, on reaching the foot of the Ashigara Pass,[26] was eating his august provisions, when the deity of the pass, transformed into a white deer, came and stood before him. Then forthwith, on his waiting [27] and striking the deer with a scrap of wild chive, the deer was hit in the eye and struck dead. So, mounting to the top of the pass, he sighed three times and spoke, saying: "*Adzuma ha ya!*" [28] So that land is called by the name of Adzuma.

YAMATO-TAKE WOOS PRINCESS MIYAZU

When, forthwith crossing over from that land out into Kahi, he dwelt in the palace of Sakawori, he sang, saying:

"How many nights have I slept since passing Nihibari and Tsukuha?"

Then the old man, who was the lighter of the august fire, completed the august song, and sang, saying:

"Oh! having put the days in a row, there are of nights nine nights, and of days ten days!"

Therefore Yamato-take praised the old man, and forthwith bestowed on him the rulership of the Eastern lands.

Having crossed over from that land into the land of Shinanu and subdued the deity of the Shinanu pass, he came back to the land of Wohari, and went to dwell in the house of Princess Miyazu, to whom he had before plighted his troth. Hereupon, when presenting to him the great august food, Princess Miyazu lifted up a great liquor-cup and presented it to him.

After this, placing in Princess Miyazu's house his august sword "the Grass-Quelling Saber," he went forth to take the deity of Mount Ibuki.

[26] *Ashigara-zaka*, one of the passes from Sagami into Suruga leading toward Mount Fuji.

[27] *I.e.*, lying in ambush.

[28] *I.e.*, "My wife!" *Adzuma* is still used as a poetical designation of Eastern Japan. The translator doubts the correctness of the derivation of it given in the text, although it is universally accepted and certainly fits in well with the graceful legend by which it is here accounted for.

YAMATO-TAKE MEETS THE DEITY OF MOUNT IBUKI

Hereupon he said: "As for the deity of this mountain, I will simply take him empty-handed"[29]— and was ascending the mountain, when there met him on the mountainside a white boar whose size was like unto that of a bull.[30] Then he lifted up words,[31] and said: "This creature that is transformed into a white boar must be a messenger from the deity.[32] Though I slay it not now, I will slay it when I return"— and so saying, ascended. Thereupon the deity caused heavy ice-rain[33] to fall, striking and perplexing His Augustness Yamato-take. (This creature transformed into a white boar was not a messenger from the deity, but the very deity in person. Owing to the lifting up of words, he appeared and misled Yamato-take.[34]) So when, on descending back, he reached the fresh spring of Tamakura-be[35] and rested there, his august heart awoke somewhat.[36] So that fresh spring is called by the name of the fresh spring of Wi-same.

YAMATO-TAKE SICKENS AND DIES

When he departed thence and reached the moor of Tagi, he said: "Whereas my heart always felt like flying through

[29] *I.e.*, "without weapons," and specially without the magic sword which he had left behind in Princess Miyazu's house.

[30] Or "ox," or "cow," the original word not distinguishing between the sexes.

[31] The Japanese expression *koto-age shite*, here rendered "lifted up words," very frequently has the signification of "lifting up a prayer" to some superhuman being. In this passage, however, it conveys no more than its proper etymological meaning.

[32] *Viz.*, the god of Mount Ibuki.

[33] Perhaps "hail" may be intended by this expression, and so Motowori decides.

[34] The commentators disagree as to whether this note should or should not be considered to form part of the original text. Motowori so considers it.

[35] The literal meaning of this name is "jewel-store-tribe"; but complete uncertainty attaches both to the etymology of the word and to the position of the place.

[36] He had been misled and dazed, but now came to himself again. Thence, according to the etymology of our author, the name of *Wi-same*, which signifies "dwelling (resting) and awaking," given to the spring.

the sky, my legs are now unable to walk. They have become rudder-shaped." So that place was called by the name of Tagi. Owing to his being very weary with progressing a little farther beyond that place, he leaned upon an august staff to walk a little. So that place is called by the name of the Tsuwetsuki pass. On arriving at the single pine-tree on Cape Wotsu, an august sword, which he had forgotten at that place before when augustly eating, was still there, not lost. Then he augustly sang, saying:

"O mine elder brother, the single pine-tree that art on Cape Wotsu which directly faces Wohari! If thou, single pine-tree! wert a person, I would gird my sword upon thee, I would clothe thee with my garments — O mine elder brother, the single pine-tree!"

When he departed thence and reached the village of Mihe, he again said: "My legs are like threefold crooks, and very weary." So that place was called by the name of Mihe. When he departed thence and reached the moor of Nobe, he regretting his native land, sang, saying:

"As for Yamato, the most secluded of land — Yamato, retired behind Mount Awogaki encompassing it with its folds, is delightful." [37]

[37] This song and the two following form but one in the pages of the "Chronicles," where they appear with several verbal differences, and are attributed, not to the Prince, but to his father the Emperor. Moribe decides that in the latter particular the text of these "Records" gives the preferable account, but that the "Chronicles" are right in making the three songs one continuous poem. The expression "this song is a land-regretting song" strongly supports this view; for, though we might also render in the plural "these songs are," etc., such a translation would be less natural, as in similar cases the numeral is used, thus "these *two* songs are," etc. The expression "this is an incomplete song" points as decidedly to some mutilation of the original document, from which the compiler of the "Records" copied this passage. Taking then the three songs as one, the entire drift is that of a pæan on Yamato, the poet's native land, which he could not hope ever to see again: Commencing by praising its still seclusion as it lies there behind its barrier of protecting mountains, he goes on to mention the rural pleasures enjoyed by those who, wandering over the hill-sides, deck their hair with garlands of leaves and flowers. For himself indeed these delights are no more; "but," says he, "do you, ye children full of health and happiness, pursue your inocent enjoyment!" In conclusion he lovingly apostrophizes the clouds which, rising up from the southwest, are, as it were, messengers from home.

Again he sang, saying:

"Let those whose life may be complete stick in their hair as a head-dress the leaves of the bear-oak from Mount Heguri — those children!"

This song is a land-regretting song. Again he sang, saying:

"How sweet! ah! from the direction of home clouds are rising and coming!"

This is an incomplete song. At this time, his august sickness was very urgent. Then he sang augustly, saying:

"The saber-sword which I placed at the maiden's bedside, alas! that sword!"

As soon as he had finished singing, he died. Then a courier was dispatched to the Heavenly Sovereign.

YAMATO-TAKE TURNS INTO A WHITE BIRD

Thereupon his Empresses[38] and likewise his august children, who dwelt in Yamato, all went down[39] and built an august mausoleum, and, forthwith crawling hither and thither in the rice-fields encompassing the mausoleum, sobbed out a song, saying:

"The *Dioscorea quinqueloba* crawling hither and thither among the rice-stubble, among the rice-stubble in the rice-fields encompassing the mausoleum. . . ."[40]

Thereupon the dead prince, turning into a white dotterel[41] eight fathoms long, and soaring up to Heaven, flew off toward the shore. Then the Empress and likewise the august chil-

[38] *I.e.*, wives. It will be remembered that the historian habitually mentions Yamato-take as if he had been Emperor.

[39] *Q.d.*, to the land of Ise.

[40] The drift of the song is a comparison of the helpless wanderings of the mourners in the neighborhood of the tomb to the convolutions of the *Dioscorea quinqueloba* (a creeping plant) growing among the rice in the adjacent fields. But there are evidently some lines omitted.

[41] As usual when the word *chidori* (defined as "any kind of dotterel, plover, or sandpiper") is used, it is doubtful what bird is really intended. At the end of this section we are told that the mausoleum was called the "Mausoleum of the White Bird." Specifically, however, these characters are used with their Sinico-Japanese pronunciation of *haku-chō* as the name of the swan.

dren, though they tore their feet treading on the stubble of the bamboo-grass, forgot the pain, and pursued him with lamentations. At that time they sang, saying:

"Our loins are impeded in the plain overgrown with short bamboo-grass. We are not going through the sky, but oh! we are on foot."

Again when they entered the salt sea, and suffered as they went, they sang, saying:

"As we go through the sea, our loins are impeded — tottering in the sea like herbs growing in a great river-bed."

Again when the bird flew and perched on the seaside, they sang, saying:

"The dotterel of the beach goes not on the beach, but follows the seaside."

These four songs were all sung at Yamato-take's august interment. So to the present day these songs are sung at the great interment of a Heavenly Sovereign. So the bird flew off from that country, and stopped at Shiki in the land of Kafuchi. So they made an august mausoleum there, and laid Yamato-take to rest. Forthwith that august mausoleum was called by the name of the "August-Mausoleum of the White-Bird." Nevertheless the bird soared up thence to heaven again and flew away.

[From here onward the "Kojiki" becomes more strictly historical and more like the "Nihongi," only less expanded and detailed.]

ANCIENT JAPAN

(A.D. 600–1160)

THE NIHONGI

OR

CHRONICLES OF JAPAN

TRANSLATED BY W. G. ASTON

"In all their fulness
How should we know
The days of old;
Did the august Yamato writing (the Nihongi)
Not exist in the world?"

— JAPANESE POEM BY MOTOÖRI.

"On him who breaks this oath, Heaven will send a curse, and earth a plague; demons will slay them, and men will smite them. This is as manifest as the sun and moon."

— LAWS OF KOTOKU.

THE NIHONGI

(INTRODUCTION)

THE "Nihongi," as previously explained, is only more recent by a few years (A.D. 720) than the "Kojiki," yet the "Nihongi" is of an entirely different spirit. Perhaps when the fierce legends of the "Kojiki" stood actually in writing before the eyes of the Mikado's court, the nobles were shocked by the coarseness of the whole. At any rate the compilation of the "Nihongi" was immediately authorized, and it was completed only eight years after the earlier record. It immediately superseded the "Kojiki" in court favor and was read regularly in the Mikado's presence to the assembled nobles. No doubt in an earlier age the trained reciters had chanted the same legends, and this was but a continuation of the old custom in a more polished Chinese fashion.

The "Nihongi" offers us the not wholly unexpected surprise of a Japanese work composed entirely in Chinese. Perhaps, therefore, we should really call it a Chinese work. Not only is its language that of China, but its spirit is impregnated with Chinese philosophy and Chinese courtesy. In brief, it reads like the work of a Chinese scholar who, in the service of what he would have regarded as the barbaric Japanese court, rewrites the tales of these barbarians to flatter them, and hence transforms their past into an impossible vision of Chinese elegance and Confucian propriety. He makes that old barbaric god-king Jimmu deliver ornate Chinese addresses while his successors quote from Confucian authors of whom they had never heard.

Underneath this fantastic outer garb the "Nihongi" presents much history of Japan's past. Especially is this true when the narrative approaches the times of the first Chinese teaching and the coming of Buddhism. Perhaps its most valuable section is that here included, of the Laws of Kotoku.

This is the earliest Japanese legislation known to us, and is very typical of the steps by which a patriarchal government develops when it has grown beyond the family stage and become an absolute monarchy. Indeed, all the later portions of the "Nihongi" offer a most valuable picture of a nation just emerging from barbarism. We can watch them bursting from the ancient chrysalis, sloughing off one by one their childish superstitions and their empty customs, sometimes shrewdly welcoming a novelty, often blindly preserving what had long outworn its usefulness.

THE NIHONGI

THE AGE OF THE GODS

Book I

Of old, Heaven and Earth were not yet separated, and the In and Yo [1] not yet divided. They formed a chaotic mass like an egg which was of obscurely defined limits and contained germs.

The purer and clearer part was thinly drawn out, and formed Heaven, while the heavier and grosser element settled down and became Earth.

The finer element easily became a united body, but the consolidation of the heavy and gross element was accomplished with difficulty.

Heaven was therefore formed first, and Earth was established subsequently.

Thereafter divine beings were produced between them.[2]

Hence [3] it is said that when the world began to be created, the soil of which lands were composed floated about in a manner which might be compared to the floating of a fish sporting on the surface of the water.

At this time a certain thing was produced between Heaven and Earth. It was in form like a reed-shoot. Now this

[1] The Yin and Yang, or female and male principles of Chinese philosophy.

[2] These opening sentences of the "Nihongi" have been justly condemned by modern Shinto scholars such as Motowori and Hirata as an essay of the Chinese rationalistic type, which has been awkwardly prefixed to the genuine Japanese traditions.

[3] Motowori points out that "Hence" has no meaning here. It is inserted clumsily to make it appear as if there were some connection between the Chinese essay which precedes and the Japanese tradition which follows. The author is fond of this word and frequently brings it in without much meaning.

became transformed into a God, and was called Kuni-toko-tachi no Mikoto.[4]

Next there was Kuni no sa-tsuchi no Mikoto,[5] and next Toyo-kumu-nu no Mikoto,[6] in all three deities.[7]

These were pure males spontaneously developed by the operation of the principle of Heaven.[8]

In one writing it is said:[9] "When Heaven and Earth began, a thing existed in the midst of the Void.[10] Its shape may not be described. Within it a deity was spontaneously produced, whose name was Kuni-toko-tachi no Mikoto, also called Kuni-soko-tachi [11] no Mikoto. Next there was Kuni no sa-tsuchi no Mikoto, also called Kuni no sa-tachi [12] no Mikoto. Next there was Toyo-kuni-nushi [13] no Mikoto, also called Toyo-kumu-nu [14] no Mikoto, Toyo-ka-fushi-no [15] no Mikoto, Uki-fu-no-toyo-kahi [16] no Mikoto, Toyo-kuni-no [17] no

[4] Land-eternal-stand-of-august-thing.

[5] Land-of-right-soil-of-augustness, *i.e.*, his augustness the true soil of the land.

[6] Rich-form-plain-of-augustness. The meaning of many of the names of the gods is obscure, and these renderings must be accepted with caution. Compare the notes to Chamberlain's "Kojiki," where much attention has been given to this subject. It may be remarked that there is great and inextricable confusion as to the early deities between the various ancient authorities.

[7] The word *Kami*, "deity," has a very wide application in Japanese. It means primarily "upper," and hence nobles, the sovereign, gods, and generally any wonderful or mysterious thing. The leopard and wolf are *Kami*, the peach with which Izanagi put to flight the thunders which pursued him in the land of Yomi, etc.

[8] The principle of Heaven is the same thing as the Yō or male principle of Chinese philosophy. This again is no part of the old tradition.

[9] These quotations are usually referred to as part of the "Nihongi." They were, in my opinion, added at a somewhat (but not much) later date. They afford some indication of the mass of written literature which existed on this subject.

[10] In Japanese *sora*, to be distinguished from *ame* or *ama*, the heaven or firmament, which was regarded as a plain, as in the expression *Takama no hara*, "the plain of high heaven."

[11] *Soko* means "bottom."

[12] *Tachi* means "stand."

[13] Rich-country-master.

[14] Rich-form-moor.

[15] Rich-perfume-joint-plain.

[16] Float-pass-plain-rich-buy.

[17] Rich-land-plain.

Mikoto, Toyo-kuhi-no [18] no Mikoto, Ha-ko-kuni-no [19] no Mikoto, or Mi-no [20] no Mikoto."

In one writing it is said: "Of old, when the land was young and the earth young, it floated about, as it were floating oil. At this time a thing was produced within the land, in shape like a reed-shoot when it sprouts forth. From this there was a deity developed, whose name was Umashi-ashi-kabi-hiko-ji [21] no Mikoto. Next there was Kuni no toko-tachi no Mikoto, and next Kuni no sa-tsuchi no Mikoto."

In one writing it is said: "When Heaven and Earth were in a state of chaos, there was first of all a deity,[22] whose name was Umashi-ashi-kabi-hiko-ji no Mikoto. Next there was Kuni-soko-tachi no Mikoto."

In one writing it is said: "When Heaven and Earth began, there were deities produced together, whose names were, first, Kuni-no-toko-tachi no Mikoto, and next Kuni no sa-tsuchi no Mikoto." It is further stated: "The names of the gods which were produced in the Plain of High Heaven were Ama no mi-naka-nushi [23] no Mikoto, next Taka-mi-musubi [24] no Mikoto, next Kami-mi-musubi [25] no Mikoto."

In one writing it is said: "Before Heaven and Earth were produced, there was something which might be compared to a cloud floating over the sea. It had no place of attachment for its root. In the midst of this a thing was generated which resembled a reed-shoot when it is first produced in the mud. This became straightway transformed into human shape and was called Kuni no toko-tachi no Mikoto.

[18] Rich-bite-plain.

[19] Leaf-tree-land-plain.

[20] *Mino* is written with characters which suggest the derivation see-plain. But *mi* is more probably an honorific, to be rendered "august."

[21] Sweet-reed-shoot-prince-elder.

[22] Literally, "a divine man."

[23] Heaven-of-august-center-master. The Pole-star god, according to O'Neill.

[24] High-august-growth. "Personifications of highly abstract ideas are not unknown in myths of savages. The South Sea islanders have personified 'the very beginning,' and 'space.'"

[25] Divine-august-growth. This corresponds nearly with the Kojiki myth.

[In this fashion the "Nihongi" rambles on, telling much the same legends as the "Kojiki," until it comes to the days of the immediate ancestors of Jimmu Tenno. There were then two brothers, grandchildren of the goddess Ama-terasu.]

The elder brother Ho-no-susori no Mikoto had by nature a sea-gift; the younger brother Hiko-ho-ho-demi no Mikoto had by nature a mountain-gift.[26] In the beginning the two brothers, the elder and the younger, conversed together, saying: "Let us for a trial exchange gifts." They eventually exchanged them, but neither of them gained aught by doing so. The elder brother repented his bargain, and returned to the younger brother his bow and arrows, asking for his fish-hook to be given back to him. But the younger brother had already lost the elder brother's fish-hook, and there was no means of finding it. He accordingly made another new hook which he offered to his elder brother. But his elder brother refused to accept it, and demanded the old hook. The younger brother, grieved at this, forthwith took his cross-sword and forged [27] from it new fish-hooks, which he heaped up in a winnowing tray, and offered to his brother. But his elder brother was wroth, and said: "These are not my old fish-hook: though they are many, I will not take them." And he continued repeatedly to demand it vehemently. Therefore Hiko-hoho-demi no Mikoto's grief was exceedingly profound, and he went and made moan by the shore of the sea. There he met Shiho-tsutsu [28] no Oji.[29] The old man inquired of him saying: "Why dost thou grieve here?" He answered and told him the matter from first to last. The old man said: "Grieve no more. I will arrange this matter for thee." So he made a basket without interstices, and placing in it Hoho-demi no Mikoto, sank it in the sea. Forthwith he

[26] A talent for fishing and a talent for hunting. The names of the two No-Mikoto brothers might be translated "Fire-glow" and "Fire-fade." The younger, Fire-fade, is the hero.

[27] This points to iron as the material of both swords and fish-hooks at the time when this story became current. The Homeric fish-hook was of horn.

[28] Salt-sea-elder.

[29] Grandfather or old-man.

found himself at a pleasant strand, where he abandoned the basket, and proceeding on his way, suddenly arrived at the palace of the Sea-god. This palace was provided with battlements and turrets, and had stately towers. Before the gate there was a well, and over the well there grew a many-branched cassia-tree,[30] with wide-spreading boughs and leaves. Now Hiko-hoho-demi no Mikoto went up to the foot of this tree and loitered about. After some time a beautiful woman appeared, and, pushing open the door, came forth. She at length took a jewel-vessel and approached. She was about to draw water, when, raising her eyes, she saw him, and was alarmed. Returning within, she spoke to her father and mother, saying: "There is a rare stranger at the foot of the tree before the gate." The god of the Sea thereupon prepared an eightfold cushion and led him in. When they had taken their seats, he inquired of him the object of his coming. Then Hiko-hoho-demi no Mikoto explained to him, in reply, all the circumstances. The Sea-god accordingly assembled the fishes, both great and small, and required of them an answer. They all said: "We know not. Only the Red-woman[31] has had a sore mouth for some time past and has not come." She was therefore peremptorily summoned to appear and on her mouth being examined the lost hook was actually found.

After this, Hiko-hoho-demi no Mikoto took to wife the Sea-god's daughter, Toyo-tama[32]-hime, and dwelt in the sea-palace. For three years he enjoyed peace and pleasure, but still had a longing for his own country, and therefore sighed deeply from time to time. Toyo-tama-hime heard this and told her father, saying: "The Heavenly Grandchild often sighs as if in grief. It may be that it is the sorrow of longing for his country." The god of the Sea thereupon drew to him Hiko-hoho-demi no Mikoto, and addressing him in an easy, familiar way, said: "If the Heavenly Grandchild de-

[30] A castle-gate with a tree growing before it, and a well at its bottom which serves as a mirror, are the stock properties of several Old-World stories.

[31] *Aka-me*, a name of the Tai (pagrus).

[32] Rich-jewel.

sires to return to his country I will send him back." So he gave him the fish-hook which he had found, and in doing so instructed him, saying: "When thou givest this fish-hook to thy elder brother, before giving to him call to it secretly, and say, 'A poor hook.'" He further presented to him the jewel of the flowing tide and the jewel of the ebbing tide, and instructed him, saying: "If thou dost dip the tide-flowing jewel, the tide will suddenly flow, and therewithal thou shalt drown thine elder brother. But in case thy elder brother should repent and beg forgiveness, if, on the contrary, thou dip the tide-ebbing jewel, the tide will spontaneously ebb, and therewithal thou shalt save him. If thou harass him in this way, thy elder brother will of his own accord render submission."

When the Heavenly Grandchild was about to set out on his return journey, Toyo-tama-hime addressed him, saying: "Thy handmaiden is already pregnant, and the time of her delivery is not far off. On a day when the winds and waves are raging, I will surely come forth to the sea-shore, and I pray thee that thou wilt make for me a parturition-house, and await me there."

When Hiko-hoho-demi no Mikoto returned to his palace, he complied implicitly with the instructions of the Sea-god, and the elder brother, Ho-no-susori no Mikoto, finding himself in the utmost straits, of his own accord admitted his offense, and said: "Henceforward I will be thy subject to perform mimic dances for thee. I beseech thee mercifully to spare my life." Thereupon he at length yielded his petition, and spared him.[33] This Ho-no-susori no Mikoto was the first ancestor of the Kimi of Wobashi in Ata.

After this Toyo-tama-hime fulfilled her promise, and, bringing with her her younger sister, Tama-yori-hime, bravely confronted the winds and waves, and came to the sea-shore. When the time of her delivery was at hand, she besought

[33] Ever since the time of Cain and Abel, folk-lore has had a curious partiality for the younger of two brothers. The Jimmu legend contains several instances of this.

Hiko-hoho-demi no Mikoto, saying: "When thy handmaiden is in travail, I pray thee do not look upon her." However, the Heavenly Grandchild could not restrain himself, but went secretly and peeped in. Now Toyo-tama-hime was just in childbirth, and had changed into a dragon. She was greatly ashamed, and said: "Hadst thou not disgraced me, I would have made the sea and land communicate with each other, and forever prevented them from being sundered. But now that thou hast disgraced me, wherewithal shall friendly feelings be knit together?" So she wrapped the infant in rushes, and abandoned it on the sea-shore. Then she barred the sea-path, and passed away.[34] Accordingly the child was called Hiko-nagisa-take-u-gaya-fuki-ahezu[35] no Mikoto.

Another account says that when the child was born, the Heavenly Grandchild approached and made inquiry, saying: "By what name ought the child to be called?" She answered and said: "Let him be called Hiko-nagisa-take-u-gaya-fuki-ahezu no Mikoto." Having said so, she took her departure straight across the sea. Then Hiko-hoho-demi no Mikoto made a song, saying:

"Whatever befalls me,
Ne'er shall I forget my love
With whom I slept
In the islands of wild-ducks —
The birds of the offing."[36]

After this, when Toyo-tama-hime heard what a fine boy her child was, her heart was greatly moved with affection, and she wished to come back and bring him up herself. But she could not rightly do so, and therefore she sent her younger sister Tama-yori-hime to nurture him. Now when Toyo-tama-hime sent Tama-yori-hime, she offered (to Hoho-demi no Mikoto) the following verse in answer:

[34] There are many examples of the disappearance of the bride or bridegroom in consequence of the infringement of various mystic rules.

[35] Prince-beach-brave-cormorant-rush-thatch-unfinished.

[36] The order of the lines in the original is exactly the reverse of the above. Meter, regular *Tanka*.

"Some may boast
Of the splendor
Of red jewels,
But those worn by my lord —
It is they which are admirable."

These two stanzas, one sent, and one in reply, are what are termed *age-uta*.

Another account says that when the Sea-god gave the fish-hook to Hiko-hoho-demi no Mikoto, he instructed him, saying: "When thy elder brother's fish-hook is returned to him, let the Heavenly Grandchild say: 'Let it be to all thy descendants, of whatever degree of relationship, a poor hook, a paltry poor hook.' When thou hast thus spoken, spit thrice, and give it to him. Moreover, when thy elder brother goes to sea a-fishing, let the Heavenly Grandchild stand on the sea-shore and do that which raises the wind. Now that which raises the wind is whistling. If thou doest so, I will forthwith stir up the wind of the offing and the wind of the shore, and will overwhelm and vex him with the scurrying waves." Ho no ori no Mikoto returned, and obeyed implicitly the instructions of the god. When a day came on which the elder brother went a-fishing, the younger brother stood on the shore of the sea, and whistled. Then there arose a sudden tempest, and the elder brother was forthwith overwhelmed and harassed. Seeing no means of saving his life, he besought his younger brother from afar, saying: "Thou hast dwelt long in the ocean-plain, and must possess some excellent art. I pray thee teach it to me. If thou save my life, my descendants of all degrees of relationship shall not leave the neighborhood of thy precinct, but shall act as thy mime-vassals." Thereupon the younger brother left off whistling, and the wind again returned to rest. So the elder brother recognized the younger brother's power, and freely admitted his fault. But the younger brother was wroth, and would hold no converse with him. Hereupon the elder brother, with nothing but his waistcloth on, and smearing the palms of his hands and his face with red earth, said to his younger brother: "Thus do I defile my body, and make my-

self thy mime forever." So kicking up his feet, he danced along and practised the manner of his drowning struggles. First of all, when the tide reached his feet, he did the foot-divination;[37] when it reached his knees, he raised up his feet; when it reached his thighs, he ran round in a circle; when it reached his loins, he rubbed his loins; when it reached his sides, he placed his hands upon his breast; when it reached his neck, he threw up his hands, waving his palms. From that time until now, this custom has never ceased.

Now, when the child Hiko-nagisa-take-u-gaya-fuki-ahezu no Mikoto grew up, he took his aunt Tama-yori-hime as his consort, and had by her in all four male children. Long after, Hiko-nagisa-take-u-gaya-fuki-ahezu no Mikoto died, in the palace of the western country, and was buried in the Misasagi on the top of Mount Ahira in Hiuga.

[37] *I.e.*, shuffled with his feet, as when performing this kind of divination.

THE NIHONGI

THE CONQUEST OF JAPAN

Book III

THE EMPEROR KAMI-YAMATO IHARE-BIKO [1]

The Emperor Kami Yamato Ihare-biko's personal name was Hiko-hoho-demi. He was the fourth child [2] of Hiko-nagisa-take-u-gaya-fuki-ahezu no Mikoto. His mother's name was Tama-yori-hime, daughter of the Sea-god. From his birth, this Emperor was of clear intelligence and resolute will. At the age of fifteen he was made heir to the throne. When he grew up, he married Ahira-tsu-hime, of the district of Ata in the province of Hiuga, and made her his consort. By her he had Tagishi-mimi no Mikoto and Kisu-mimi no Mikoto.

When he reached the age of forty-five, he addressed his elder brothers and his children, saying: "Of old, our Heavenly deities Taka-mi-musubi no Mikoto, and Oho-hiru-me no Mikoto, pointing to this land of fair rice-ears of the fertile reed-plain, gave it to our Heavenly ancestor, Hiko-ho no ninigi no Mikoto. Thereupon Hiko-ho no ninigi no Mikoto,

[1] This is the conqueror known to later ages as Jimmu Tenno. "Emperor" is as near an equivalent as possible of the Chinese. The Japanese interlinear gloss is *Sumera Mikoto*, "supreme majesty." Ihare is the name of a district of Yamato; *Biko* means "prince."

Jimmu ("divine valor") is a posthumous name. These names for the earlier Mikados were invented in the reign of Kwammu (782–806), after the "Nihongi" was written, but it is necessary to mention them, as they are in universal use by Japanese writers.

In this narrative we have probably a legendary echo of a real movement of population from Kiushiu eastward to Yamato, at some time before the Christian epoch, but it is not safe to go further than this. The details are manifestly fictitious, some of them, as the quotations from Chinese books put into the mouth of Jimmu Tenno, demonstrably so.

[2] Primogeniture was evidently not recognized in Japan at the time this story was written.

throwing open the barrier of Heaven and clearing a cloud-path, urged on his superhuman course until he came to rest. At this time the world was given over to widespread desolation. It was an age of darkness and disorder. In this gloom, therefore, he fostered justice, and so governed this western border.[3] Our Imperial ancestors and Imperial parent, like gods, like sages, accumulated happiness and amassed glory. Many years elapsed. From the date when our Heavenly ancestor descended until now it is over 1,792,470 years.[4] But the remote regions do not yet enjoy the blessings of Imperial rule. Every town has always been allowed to have its lord, and every village its chief, who, each one for himself, makes division of territory and practises mutual aggression and conflict.

"Now I have heard from the Ancient of the Sea, that in the East there is a fair land encircled on all sides by blue mountains. Moreover, there is there one who flew down riding in a Heavenly Rock-boat. I think that this land will undoubtedly be suitable for the extension of the Heavenly task,[5] so that its glory should fill the universe. It is, doubtless, the center of the world.[6] The person who flew down was, I believe, Nigi-haya-hi.[7] Why should we not proceed thither, and make it the capital?"

All the Imperial Princess answered, and said: "The truth of this is manifest. This thought is constantly present to our minds also. Let us go thither quickly." This was the year Kinoye Tora (51st) of the Great Year.[8] (667 B.C.)

In that year, in winter, on the Kanoto Tori day (the 5th)

[3] *I.e.*, Kiushiu.

[4] This is in imitation of the great number of years ascribed to the reigns of the early Chinese monarchs.

[5] *I.e.*, for the further development of the Imperial power.

[6] The world is here the six quarters, North, South, East, West, Zenith, Nadir. This is, of course, Chinese, as indeed is this whole speech.

[7] *Nigi-haya-hi* means "soft-swift-sun."

[8] The great year is the Chinese cycle of sixty years. It is needless to add that such dates are, in this part of the "Nihongi," purely fictitious. The days of the month are throughout the "Nihongi" given in this clumsy fashion. I have not thought it necessary to follow the example, except in this one instance.

of the 10th month, the new moon of which was on the day Hinoto Mi, the Emperor in person led the Imperial Princes and a naval force on an expedition against the East. When he arrived at the Haya-suhi gate,[9] there was there a fisherman who came riding in a boat. The Emperor summoned him, and then inquired of him, saying: "Who art thou?" He answered and said: "Thy servant is a Country-god, and his name is Utsu-hiko.[10] I angle for fish in the bays of ocean. Hearing that the son of the Heavenly deity was coming, therefore I forthwith came to receive him." Again he inquired of him, saying: "Canst thou act as my guide?" He answered and said: "I will do so." The Emperor ordered the end of a pole of *shihi* wood to be given to the fisher, and caused him to be taken and pulled into the Imperial vessel, of which he was made pilot. A name was specially granted him, and he was called Shihi-ne-tsu-hiko.[11] He was the first ancestor of the Yamato no Atahe.

Proceeding on their voyage, they arrived at Usa [12] in the land of Tsukushi. At this time there appeared the ancestors of the Kuni-tsu-ko [13] of Usa, named Usa-tsu-hiko and Usa-tsu-hime. They built a palace raised on one pillar [14] on the banks of the River Usa, and offered them a banquet. Then, by Imperial command, Usa-tsu-hime was given in marriage to the Emperor's attendant minister Ama no tane [15] no Mikoto. Now Ama no tane no Mikoto was the remote ancestor of the Nakatomi Uji.[16]

11th month, 9th day. The Emperor arrived at the harbor of Oka [17] in the land of Tsukushi.

[9] The Quick-suck-gate or Bungo Channel, so called from its rapid tides.

[10] Rare-prince.

[11] Prince of *shihi* root.

[12] Usa is now a district (*kōri*) in the province of Buzen. Tsukushi is used by old writers both for the whole island of Kiushiu and for the northern part of it.

[13] Or Kuni no miyakko, local hereditary nobles.

[14] The "Kojiki" and a note to the "Nihongi" have for one pillar, "one foot." Possibly there is here a reminiscence of a nomadic tent life.

[15] Heavenly seed.

[16] *I.e.*, house, or noble family.

[17] In Chikuzen.

12th month, 27th day. He arrived at the province of Aki, where he dwelt in the Palace of Ye.

(666 B.C.) The year Kinoto U, Spring, 3rd month, 6th day. Going onward, he entered the land of Kibi,[18] and built a temporary palace, in which he dwelt. It was called the Palace of Takashima. Three years passed, during which time he set in order the helms [19] of his ships, and prepared a store of provisions. It was his desire by a single effort to subdue the Empire.

(663 B.C.) The year Tsuchinoye Muma, Spring, 2nd month, 11th day. The Imperial forces at length proceeded eastward, the prow of one ship touching the stern of another. Just when they reached Cape Naniha they encountered a current of great swiftness. Whereupon that place was called Nami-haya (wave-swift) or Nami-hana (wave-flower). It is now called Naniha,[20] which is a corruption of this.

3rd month, 10th day. Proceeding upward against the stream, they went straight on, and arrived at the port of Awokumo no Shira-date, in the township of Kusaka, in the province of Kafuchi.[21]

Summer, 4th month, 9th day. The Imperial forces in martial array marched on to Tatsuta. The road was narrow and precipitous, and the men were unable to march abreast, so they returned and again endeavored to go eastward, crossing over Mount Ikoma. In this way they entered the inner country.[22]

Now when Naga-sune-hiko [23] heard this, he said: "The object of the children of the Heavenly deity in coming hither is assuredly to rob me of my country." So he straightway levied all the forces under his dominion, and intercepted them at the Hill of Kusaka. A battle was engaged, and It-

[18] Including the present provinces of Bizen, Bittchiu, and Bingo.

[19] Or oars.

[20] Naniha is now a poetical name for Ohosaka. The current referred to is no doubt the tide on the bar at the river-mouth, a most dangerous place for small craft in bad weather.

[21] Pronounced Kawachi.

[22] Yamato.

[23] Prince Longshanks. Naga-sune is the name of a place.

suse no Mikoto was hit by a random arrow on the elbow. The Imperial forces were unable to advance against the enemy. The Emperor was vexed, and revolved in his inmost heart a divine plan, saying: "I am the descendant of the Sun-goddess, and if I proceed against the Sun to attack the enemy, I shall act contrary to the way of Heaven. Better to retreat and make a show of weakness. Then sacrificing to the gods of Heaven and Earth, and bringing on our backs the might of the Sun-goddess, let us follow her rays and trample them down. If we do so, the enemy will assuredly be routed of themselves, and we shall not stain our swords with blood." They all said: "It is good." Thereupon he gave orders to the army, saying: "Wait a while, and advance no further." So he withdrew his forces, and the enemy also did not dare to attack him. He then retired to the port of Kusaka, where he set up shields, and made a warlike show. Therefore the name of this port was changed to Tatetsu,[24] which is now corrupted into Tadetsu.

Before this, at the battle of Kusaka, there was a man who hid in a great tree, and by so doing escaped danger. So pointing to this tree, he said: "I am grateful to it, as to my mother." Therefore the people of the day called that place Omo no ki no Mura.[25]

5th month, 8th day. The army arrived at the port of Yamaki in Chinu (also called Port Yama no wi). Now Itsuse no Mikoto's arrow wound was extremely painful. He grasped his sword, and striking a martial attitude, said: "How exasperating it is that a *man* should die of a wound received at the hands of slaves, and should not revenge it!" The people of that day therefore called the place Wo no minato.[26]

Proceeding onward, they reached Mount Kama in the land of Kiï, where Itsuse no Mikoto died in the army, and was therefore buried at Mount Kama.

6th month, 23rd day. The army arrived at the village of

[24] Shield-port or shield-ferry.
[25] Mother-tree-village.
[26] Port Man.

Nagusa, where they put to death the Tohe [27] of Nagusa. Finally they crossed the moor of Sano, and arrived at the village of Kami [28] in Kumano. Here he embarked in the rock-boat of Heaven, and leading his army, proceeded onward by slow degrees. In the midst of the sea, they suddenly met with a violent wind, and the Imperial vessel was tossed about. Then Ina-ihi no Mikoto exclaimed and said: "Alas! my ancestors were Heavenly deities, and my mother was a goddess of the Sea. Why do they harass me by land, and why, moreover, do they harass me by sea?" When he had said this, he drew his sword and plunged into the sea, where he became changed into the god Sabi-mochi.[29]

Mike Irino no Mikoto, also indignant at this, said: "My mother and my aunt are both Sea-goddesses: why do they raise great billows to overwhelm us?" So treading upon the waves, he went to the Eternal Land. The Emperor was now alone with the Imperial Prince Tagishi-mimi no Mikoto. Leading his army forward, he arrived at Port Arazaka in Kumano (also called Nishiki Bay), where he put to death the Tohe of Nishiki. At this time the gods belched up a poisonous vapor, from which every one suffered. For this reason the Imperial army was again unable to exert itself. Then there was there a man by name Kumano no Takakuraji, who unexpectedly had a dream, in which Ama-terasu no Oho-kami spoke to Take-mika-tsuchi no Kami,[30] saying: "I still hear a sound of disturbance from the Central Land of Reed-Plains. Do thou again go and chastise it." Take-mika-tsuchi no Kami answered and said: "Even if I go not, I can send down my sword, with which I subdued the land, upon which the country will of its own accord become peaceful." To this Ama-terasu no Kami assented. Thereupon Take-mika-tsuchi no Kami addressed Takakuraji, saying: "My sword, which is called Futsu no Mitama, I will now place in thy storehouse. Do thou take it and present it to the

[27] Tohe seems to have been a word for "chieftain."
[28] Or it may be of the deity of Kumano.
[29] *I.e.*, the blade-holder.
[30] The Thunder-god.

Heavenly Grandchild." Takakuraji said "Yes," and thereupon awoke. The next morning, as instructed in his dream, he opened the storehouse, and on looking in, there was indeed there a sword which had fallen down (from Heaven), and was standing upside down [31] on the plank floor of the storehouse. So he took it and offered it to the Emperor. At this time the Emperor happened to be asleep. He awoke suddenly, and said: "What a long time I have slept!" On inquiry he found that the troops who had been affected by the poison had all recovered their senses and were afoot. The Emperor then endeavored to advance into the interior, but among the mountains it was so precipitous that there was no road by which they could travel, and they wandered about not knowing whither to direct their march. Then Amaterasu no Oho-kami instructed the Emperor in a dream of the night, saying: "I will now send thee the Yata-garasu,[32] make it thy guide through the land." Then there did indeed appear the Yata-garasu flying down from the Void. The Emperor said: "The coming of this crow is in due accordance with my auspicious dream. How grand! How splendid! My Imperial ancestor, Ama-terasu no Oho-kami, desires therewith to assist me in creating the hereditary institution." [33]

[31] *I.e.*, point upward.

[32] Yata-garasu. The Chinese characters used here mean "the crow with a head eight feet long." But this is a case where we must put aside the Chinese characters, and attend solely to the Japanese word which they are meant to represent. The clue to its meaning is afforded by the "Wamiō-shō," a Chinese-Japanese vocabulary of the tenth century, which says, on the authority of the "Shiki," still more ancient commentaries on the "Nihongi," that the Yang-wu or Sun-crow is in Japanese *yata-garasu*. The Yang-wu is a bird with three claws, and of a red color, which, according to Chinese myth, inhabits the sun. If we accept this identification, the meaning of the epithet *yata* becomes clear. It means eight hands, or, as *ya* in ancient Japanese meant also many or several, many hands, a sufficiently accurate description for popular myth of the Yang-wu with its three claws. A three-legged bird in various forms was figured on coins of Pamphylia and Lycia of older times. The guidance of conquerors or colonists to their destination by a supernatural bird or beast is a familiar feature of Old-World story.

[33] The sovereignty.

At this time Hi no Omi [34] no Mikoto, ancestor of the Oho-tomo [35] House, taking with him Oho-kume [36] as commander of the main body, guided by the direction taken by the crow, looked up to it and followed after, until at length they arrived at the district of Lower Uda. Therefore they named the place which they reached the village of Ukechi [37] in Uda.

At this time, by an Imperial order, he commended Hi no Omi no Mikoto, saying: "Thou art faithful and brave, and art, moreover, a successful guide. Therefore will I give thee a new name, and will call thee Michi no Omi." [38]

Autumn, 8th month, 2nd day. The Emperor sent to summon Ukeshi the Elder and Ukeshi the Younger. These two were chiefs of the district of Uda. Now Ukeshi the Elder did not come. But Ukeshi the Younger came, and making obeisance at the gate of the camp, declared as follows: "Thy servant's elder brother, Ukeshi the Elder, shows signs of resistance. Hearing that the descendant of Heaven was about to arrive, he forthwith raised an army with which to make an attack. But having seen from afar the might of the Imperial army, he was afraid, and did not dare to oppose it. Therefore he has secretly placed his troops in ambush, and has built for the occasion a new palace, in the hall of which he has prepared engines. It is his intention to invite the Emperor to a banquet there, and then to do him a mischief. I pray that his treachery be noted, and that good care be taken to make preparation against it." The Emperor straightway sent Michi no Omi no Mikoto to observe the signs of his opposition. Michi no Omi no Mikoto clearly ascertained his hostile intentions, and being greatly enraged,

[34] *Hi* means "sun"; *Omi*, "minister."

[35] *Oho-tomo* means "great companion." The Oho-tomo were the Imperial guards.

[36] *Oho-kume*, as Chamberlain points out, probably means simply a great force. But when the "Kojiki" and "Nihongi" were written, this meaning was forgotten, and it was supposed to be a man's name.

[37] *Ugatsu* means "to pierce," and the name was given because they penetrated the mountains to this place. All these derivations are very fanciful.

[38] The Minister of the Road.

shouted at him in a blustering manner: "Wretch! thou shalt thyself dwell in the house which thou hast made." So grasping his sword, and drawing his bow, he urged him and drove him within it. Ukeshi the Elder being guilty before Heaven, and the matter not admitting of excuse, of his own accord trod upon the engine and was crushed to death. His body was then brought out and decapitated, and the blood which flowed from it reached above the ankle. Therefore that place was called Uda no Chi-hara.[39] After this Ukeshi the Younger prepared a great feast of beef and sake,[40] with which he entertained the Imperial army. The Emperor distributed this flesh and sake to the common soldiers, upon which they sang the following verses:

"In the high { castle / tree } of Uda
I set a snare for woodcock,
And waited,
But no woodcock came to it;
A valiant whale came to it." [41]

This is called a Kume [42] song. At the present time, when the Department of Music performs this song, there is still the [43] measurement of great and small by the hand, as well as a distinction of coarse and fine in the notes of the voice. This is by a rule handed down from antiquity.

After this the Emperor wished to inspect the land of Yoshino, so taking personal command of the light troops, he made a progress round by way of Ukechi mura in Uda.

[39] The bloody plain of Uda.

[40] We might be inclined to infer from this (what was probably the case) that the Ancient Japanese lived more on animal food than their descendants in modern times. But there is much room for suspicion that this statement is nothing more than a reminiscence of a passage in a history of the Later Han Dynasty of China, which speaks of beef and sake being presented to the Emperor Kwang Wu Ti, who came to the throne A.D. 25.

[41] *Ki* in the first line of this poem means probably both tree and castle. The words are put into the mouth of Ukeshi the Elder, who found a whale (the Emperor) in his springe instead of the harmless woodcock he expected. The wild boar is now called the *yama-kujira* or mountain-whale, and is perhaps the animal intended here.

[42] *Kume* means no doubt "soldier" in this passage.

[43] Beating time is perhaps meant.

When he came to Yoshino, there was a man who came out of a well. He shone, and had a tail. The Emperor inquired of him, saying: "What man art thou?" He answered and said: "Thy servant is a local deity, and his name is Wi-hi-kari." [44] He it is who was the first ancestor of the Yoshino no Obito. Proceeding a little farther, there was another man with a tail, who burst open a rock and came forth from it. The Emperor inquired of him, saying: "What man art thou?" He answered and said: "Thy servant is the child of Iha-oshi-wake." [45] It is he who was the first ancestor of the Kuzu [46] of Yoshino.

Then skirting the river, he proceeded westward, when there appeared another man, who had made a fish-trap and was catching fish. On the Emperor making inquiry of him, he answered and said: "Thy servant is the son of Nihe-motsu." [47] He it is who was the first ancestor of the U-kahi of Ata.[48]

9th month, 5th day. The Emperor ascended to the peak of Mount Takakura in Uda, whence he had a prospect over all the land. On Kuni-mi [49] Hill there were descried eighty bandits. Moreover, at the acclivity of Me-zaka [50] there was posted an army of women, and at the acclivity of Wo-zaka [51] there was stationed a force of men. At the acclivity of Sumi-zaka [52] was placed burning charcoal. This was the origin of the names Me-zaka, Wo-zaka, and Sumi-zaka.

Again there was the army of Ye-shiki,[53] which covered all the village of Ihare. All the places occupied by the

[44] Well-brightness.

[45] Rock-push-divide.

[46] Kuzu were local chiefs.

[47] Food-holder or purveyor.

[48] *U-kahi* means "cormorant-keepers." Fishing with cormorants is still practised in Japan.

[49] Land-view.

[50] Women's acclivity.

[51] Men's acclivity. The terms Me-zaka and Wo-zaka are now applied to two roads or stairs leading up to the same place, one of which (the women's) is less precipitous than the other.

[52] *Sumi-zaka* means "charcoal acclivity."

[53] Shiki the Elder.

enemy [54] were strong positions, and therefore the roads were cut off and obstructed, so that there was no room for passage. The Emperor, indignant at this, made prayer on that night in person, and then fell asleep. The Heavenly deity appeared to him in a dream, and instructed him, saying: "Take earth from within the shrine [55] of the Heavenly Mount Kagu, and of it make eighty Heavenly platters. Also make sacred jars [56] and therewith sacrifice to the gods of Heaven and Earth. Moreover, pronounce a solemn imprecation. If thou doest so, the enemy will render submission of their own accord." The Emperor received with reverence the directions given in his dream, and proceeded to carry them into execution.

Now Ukeshi the Younger again addressed the Emperor, saying: "There are in the province of Yamato, in the village of Shiki, eighty Shiki bandits. Moreover, in the village of Takawohari (some say Katsuraki) there are eighty Akagane [57] bandits. All these tribes intend to give battle to the Emperor, and thy servant is anxious in his own mind on his account. It were now good to take clay from the Heavenly Mount Kagu, and therewith to make Heavenly platters with which to sacrifice to the gods of the Heavenly shrines and of the Earthly shrines. If after doing so, thou dost attack the enemy, they may be easily driven off." The Emperor, who had already taken the words of his dream for a good omen, when he now heard the words of Ukeshi the Younger was still more pleased in his heart. He caused Shihi-netsu-hiko to put on ragged garments and a grass hat, and to disguise himself as an old man. He also caused Ukeshi the Younger to cover himself with a winnowing tray, so as to assume the appearance of an old woman, and then addressed them, saying: "Do ye two proceed to the Heavenly Mount Kagu, and secretly take earth from its summit. Having done so, return hither. By means of you I shall then divine whether

[54] Literally, robber-slaves or prisoners.

[55] A shrine, like a templum, might be merely a consecrated plot of ground. Kagu-yama is a mountain in Yamato.

[56] Idzube. The platters were for rice, the jars for sake.

[57] *Akagane* means "red metal," *i.e.*, "copper," but the text is doubtful.

my undertaking will be successful or not. Do your utmost and be watchful."

Now the enemy's army filled the road, and made all passage impossible. Then Shihi-netsu-hiko prayed, and said: "If it will be possible for our Emperor to conquer this land, let the road by which we must travel become open. But if not, let the brigands surely oppose our passage." Having thus spoken they set forth, and went straight onward. Now the hostile band, seeing the two men, laughed loudly, and said: "What an uncouth old man and old woman!" So with one accord they left the road, and allowed the two men to pass and proceed to the mountain, where they took the clay and returned with it. Hereupon the Emperor was greatly pleased, and with this clay he made eighty platters, eighty Heavenly small jars and sacred jars, with which he went up to the upper waters of the River Nifu and sacrificed to the gods of Heaven and Earth. Immediately, on the Asahara plain by the river of Uda, it became as it were like foam on the water, the result of the curse cleaving to them.[58]

Moreover, the Emperor went on to utter a vow, saying: "I will now make *ame*[59] in the eighty platters without using water. If the *ame* is formed, then shall I assuredly without effort and without recourse to the might of arms reduce the Empire to peace." So he made *ame,* which forthwith became formed of itself.

Again he made a vow, saying: "I will now take the sacred jars and sink them in the River Nifu. If the fishes, whether great or small, become every one drunken and are carried down the stream, like as it were to floating *maki* leaves, then shall I assuredly succeed in establishing this land. But if this be not so, there will never be any result." Thereupon he sank the jars in the river with their mouths downward. After a while the fish all came to the surface, gaping and gasping as they floated down the stream. Then Shihi-netsu-

[58] Foam on water is a favorite emblem of the transitoriness of human life.

[59] *Ame* ("sweetness") is usually made of millet malted, and is nearly identical in composition with what our chemists call "malt extract." It is a favorite sweetmeat in the Far East.

hiko, seeing this, represented it to the Emperor, who was greatly rejoiced, and plucking up a five-hundred-branched *masakaki* tree of the upper waters of the River Nifu, he did worship therewith to all the gods. It was with this that the custom began of setting sacred jars.[60]

At this time he commanded Michi no Omi no Mikoto, saying: "We are now in person [61] about to celebrate a public [62] festival to Taka-mi-musubi no Mikoto, and I appoint thee Ruler of the festival, and grant thee the title of Idzu-hime.[63] The earthen jars which are set up shall be called the Idzube, or sacred jars, the fire shall be called Idzu no Kagu-tsuchi, or sacred-fire-elder, the water shall be called Idzu no Midzu-ha no me, or sacred-water-female, the food shall be called Idzu-Uka no me, or sacred-food-female, the firewood shall be called Idzu no Yama-tsuchi, or sacred-mountain-elder, and the grass shall be called Idzu no No-tsuchi, or sacred-moor-elder."

Winter, 10th month, 1st day. The Emperor tasted the food of the Idzube, and arraying his troops set forth upon his march. He first of all attacked the eighty bandits at Mount Kunimi, routed and slew them. It was in this campaign that the Emperor, fully resolved on victory, made these verses, saying:

"Like the Shitadami
Which creep around
The great rock
Of the Sea of Ise
Where blows the divine wind —
Like the Shitadami,
My boys! my boys!
We will creep around,
And smite them utterly,
And smite them utterly." [64]

[60] A note says that they were set up in the courtyard.

[61] The Mikado deputed most of his priestly functions to the Nakatomi.

[62] The ancient commentary gives the Japanese word *utsushi, i.e.*, "manifest," "visible." This suggests that there was a distinction between esoteric and exoteric in the Shinto rites of this time.

[63] *Idzu-hime* means "dread or sacred princess." The "Tsūshō" commentator says that the persons entrusted with this function were usually women, as may be seen in the case of the priestesses of Ise, Kamo, and Kasuga. But as no women were available at this time, Michi-no-Omi was given a feminine title for the occasion.

[64] The *shitadami* is a small shell of the *turbinidæ* class. Its introduc-

In this poem, by the great rock is intended the Hill of Kunimi.

After this the band which remained was still numerous, and their disposition could not be fathomed. So the Emperor privately commanded Michi no Omi no Mikoto, saying: "Do thou take with thee the Oho-kume, and make a great *muro* at the village of Osaka. Prepare a copious banquet, invite the enemy to it, and then capture them." Michi no Omi no Mikoto thereupon, in obedience to the Emperor's secret behest, dug a *muro* at Osaka, and having selected his bravest soldiers, stayed therein mingled with the enemy. He secretly arranged with them, saying: "When they have got tipsy with sake, I will strike up a song. Do you, when you hear the sound of my song, all at the same time stab the enemy." Having made this arrangement they took their seats, and the drinking-bout proceeded. The enemy, unaware that there was any plot, abandoned themselves to their feelings, and promptly became intoxicated. Then Michi no Omi no Mikoto struck up the following song:

"At Osaka
In the great *muro*-house,
Though men in plenty
Enter and stay,
We the glorious
Sons of warriors,
Wielding our mallet-heads,
Wielding our stone-mallets,
Will smite them utterly." [65]

Now when our troops heard this song, they all drew at the same time their mallet-headed swords, and simultaneously slew the enemy, so that there were no eaters left.[66] The Im-

tion here does not seem very appropriate. Perhaps the meaning is "in number like the *turbinidæ*." The "Shukai" editor thinks that the *shitadami* represent the bandits. The great rock is, perhaps, the Miyôtoseki at Futami, so often represented in Japanese pictures.

[65] The *muro-ya* is a pit-dwelling. The poem speaks of mallet-heads, but the text which follows of mallet-headed swords. I have little doubt that the former is the true phrase, and that stone weapons are referred to. The mallet-heads and stone-mallets are perhaps the same thing under different names.

[66] That is, none were left alive.

perial army were greatly delighted; they looked up to Heaven and laughed. Therefore he made a song, saying:

"Though folk say
That one Yemishi
Is a match for one hundred men
They do not so much as resist." [67]

The practise, according to which at the present time the Kume sing this and then laugh loud, had this origin.

Again he sang, saying:

"Ho now is the time;
Ho! now is the time;
Ha! Ha! Psha!
Even now
My boys!
Even now
My boys!" [68]

All these songs were sung in accordance with the secret behest of the Emperor. He had not presumed to compose them of his own motion.

Then the Emperor said: "It is the part of a good general when victorious to avoid arrogance. The chief brigands have now been destroyed, but there are ten bands of villains of a similar stamp, who are disputatious. Their disposition can not be ascertained. Why should we remain for a long time in one place? By so doing we could not have control over emergencies." So he removed his camp to another place.

11th month, 7th day. The Imperial army proceeded in

[67] The Yemishi are the Ainos, or more correctly Ainus, of whom a remnant of some ten thousand souls now inhabit the island of Yezo. When the "Nihongi" was written they still occupied a large part of the main island of Japan, and in earlier times, as we gather from the evidence of place-names, they extended west even of Yamato. But it would not be safe to draw any conclusion from their mention in this poem. The writer of the "Nihongi" is in the habit of fitting ancient poetry into his narrative in a very arbitrary manner. Yemishi or Yebisu is also applied to barbarous tribes generally, and this is probably its primary meaning.

[68] Nothing could well be more primitive than this. The meter is irregular, and, like all Japanese poetry, there is no rhyme, quantity, or regular recurrence of accent to distinguish it from prose.

great force to attack the Hiko[69] of Shiki. First of all the Emperor sent a messenger to summon Shiki the Elder, but he refused to obey. Again the Yata-garasu was sent to bring him. When the crow reached his camp it cried to him, saying: "The child of the Heavenly deity sends for thee. Haste! haste!" Shiki the Elder was enraged at this, and said: "Just when I heard that the conquering deity of Heaven was coming and was indignant at this, why shouldst thou, a bird of the crow tribe, utter such an abominable cry?" So he drew his bow and aimed at it. The crow forthwith fled away, and next proceeded to the house of Shiki the Younger, where it cried, saying: "The child of the Heavenly deity summons thee. Haste! haste!" Then Shiki the Younger was afraid, and, changing countenance, said: "Thy servant, hearing of the approach of the conquering deity of Heaven, is full of dread morning and evening. Well hast thou cried to me, O crow." He straightway made eight leaf-platters,[70] on which he disposed food, and entertained the crow. Accordingly, in obedience to the crow he proceeded to the Emperor and informed him, saying: "My elder brother, Shiki the Elder, hearing of the approach of the child of the Heavenly deity, forthwith assembled eighty bandits and provided arms, with which he is about to do battle with thee. It will be well to take measures against him without delay." The Emperor accordingly assembled his generals and inquired of them, saying: "It appears that Shiki the Elder has now rebellious intentions. I summoned him, but again he will not come. What is to be done?" The generals said: "Shiki the Elder is a crafty knave. It will be well, first of all, to send Shiki the Younger to make matters clear to him, and at the same time to make explanations to Kuraji the Elder and Kuraji the Younger. If after that they still refuse submission, it will not be too late to take warlike measures against them." Shiki the Younger was accordingly sent to explain to them their interests. But Shiki the Elder and the others adhered to their foolish design, and

[69] Princes.

[70] Or trays, made of the leaves of *Kashiha*, a kind of evergreen oak.

would not consent to submit. Then Shihi-netsu-hiko advised as follows: "Let us first send out our feebler troops by the Osaka road. When the enemy sees them he will assuredly proceed thither with all his best troops. We should then straightway urge forward our robust troops, and make straight for Sumi-zaka.[71] Then with the water of the River Uda we should sprinkle the burning charcoal, and suddenly take them unawares, when they can not fail to be routed." The Emperor approved this plan, and sent out the feebler troops toward the enemy, who, thinking, that a powerful force was approaching, awaited them with all their power. Now up to this time, whenever the Imperial army attacked, they invariably captured, and when they fought they were invariably victorious, so that the fighting men were all wearied out. Therefore the Emperor, to comfort the hearts of his leaders and men, struck off this verse:

"As we fight,
Going forth and watching
From between the trees
Of Mount Inasa,
We are famished.
Ye keepers of cormorants
(Birds of the island),
Come now to our aid."[72]

In the end he crossed Sumi-zaka with the stronger troops, and, going round by the rear, attacked them from two sides and put them to the rout, killing their chieftains Shiki the Elder and the others.

12th month, 4th day. The Imperial army at length attacked Naga-sune-hiko and fought with him repeatedly, but was unable to gain the victory. Then suddenly the sky became overcast, and hail fell. There appeared a wondrous kite of a golden color, which came flying and perched on the end of the Emperor's bow. The luster of this kite was of dazzling brightness, so that its appearance was like that of

[71] The charcoal acclivity.

[72] The meter is nearly regular *naga-uta*, which consists of alternate lines of five and seven syllables, with an additional line of seven syllables at the end. The cormorant-keepers were appealed to to supply fish for the army's food.

lightning. In consequence of this all Naga-sune-hiko's soldiers were dazzled and bewildered so that they could not fight stoutly.

Nagasune was the original name of the village, whence it became the name of a man. But in consequence of the Imperial army obtaining the favorable omen of the kite, the men of that time called it Tobi no mura.[73] It is now called Tomi, which is a corruption of this.

Ever since Itsuse no Mikoto was hit by an arrow at the battle of Kusaka and died, the Emperor bore this in mind, and constantly cherished resentment for it. On this campaign it was his desire to put all to death, and therefore he composed these verses, saying:

"My mouth tingles[74]
With the ginger planted
At the bottom of the hedge
By the glorious
Sons of warriors —
I can not forget it;
Let us smite them utterly."

Again he sang, saying:

"In the millet-field
Is one stem of odorous garlic:
The glorious
Sons of warriors
Binding its stem
And binding its shoots[75]
Will smite it utterly."

Then again letting loose his army, he suddenly attacked him. In general, all these songs composed by the Emperor are termed *kume uta,* in allusion to the persons who took and sang them.

[73] Kite-village.

[74] "As the taste of ginger remains in the mouth for a long time after it is eaten, so do my feelings of resentment for my brother's death remain present to my mind. I can not forget it, so let us revenge it by destroying the enemy utterly."

[75] The word for "shoots" is *me*, which also means "females." This is no doubt intentional. Naga-sune-hiko is to be destroyed with all his family.

Now Naga-sune-hiko sent a foot-messenger, who addressed the Emperor, saying: "There was formerly a child of the Heavenly deity, who came down from Heaven to dwell here, riding in a Rock-boat of Heaven. His name was Kushi-dama Nigi-haya-hi no Mikoto. He took to wife my younger sister Mi-kashiki-ya-bime [76] (also called Naga-sune-hime, or Tomi-ya-hime)[77] of whom he at length had a child, named Umashi-ma-te [78] no Mikoto. Therefore did I take Nigi-haya-hi no Mikoto for my lord, and did service to him. Can it be that there are two seeds of the children of the Heavenly deity? Why should any one else take the name of Child of the Heavenly deity and therewith rob people of their dominions? I have pondered this in my heart, but have as yet failed utterly to believe it." The Emperor said: "There are many other children of the Heavenly deity. If he whom thou hast taken as thy Lord were truly a child of the Heavenly deity, there would be surely some object which thou couldst show to us by way of proof." Naga-sune-hiko accordingly brought a single Heavenly-feathered-arrow of Nigi-haya-hi no Mikoto, and a foot-quiver,[79] and exhibited them respectfully to the Emperor. The Emperor examined them, and said: "These are genuine." Then in his turn he showed to Naga-sune-hiko the single Heavenly-feathered-arrow and quiver which he wore. When Naga-sune-hiko saw the Heavenly token he became more and more embarrassed. But the murderous weapons were already prepared, and things were in such a state that he was unable to pause in his career. Therefore he adhered to his misguided scheme, and would not alter his purpose.

Nigi-haya-hi no Mikoto, knowing from the first that the Heavenly deity had simply generously bestowed the Empire on the Heavenly Grandchild, and that in view of the perverse disposition of Naga-sune it would be useless to instruct him in the relation of Heaven to Man, put him to death. He then came with his army and made submission. The Emperor, who from the first had heard that Nigi-haya-hi no

[76] Three-cook-house-princess.
[77] Wealth-house.
[78] Sweet-true-hand.
[79] A foot-soldier's quiver is meant.

Mikoto had come down from Heaven, finding that he now had actually performed faithful service, accordingly praised him, and was gracious to him. He was the ancestor of the Mono no Be House.[80]

The year Tsuchi no to Hitsuji, Spring, 2nd month, 20th day. The Emperor commanded his generals to exercise the troops. At this time there were Tsuchi-gumo[81] in three places, *viz.:* The Tohe[82] of Nihiki at Tada no Oka-zaki[83] in the district of Sofu, the Kose Hofuri at Wani no Saka-moto,[84] and the Wi-Hofuri[85] at Hosomi no Nagara no Oka-zaki. All of these, trusting to their valor, refused to present themselves at Court. The Emperor therefore sent detachments separately, and put them all to death. There were, moreover, Tsuchi-gumo at the village of Taka-wohari, whose

[80] The Mononobe were soldiers. Here, however, the hereditary chiefs only are meant, the Mononobe no Muraji.

[81] The Tsuchi-gumo are mentioned in four or five passages of the "Nihongi" and one passage of the "Kojiki," all of which belong to the highly legendary period of Japanese history. We gather from them that the Tsuchi-gumo were usually, though not invariably, outlaws who defied the Imperial authority. They had Japanese names, and inhabited such long-settled parts of Japan as Yamato, Harima, and even Kiushiu. There is nothing, if we put aside the mention of Yemishi, to suggest that they were not of Japanese race. The "short bodies," etc., of the "Nihongi" description I take to be nothing more than a product of the popular imagination working on the hint contained in the name Tsuchi-gumo, which is literally "earth-spider." Some etymologists prefer the derivation which connects *kumo* (or *gumo*) with *komori*, "to hide, thus making *tsuchi-gumo* the "earth-hiders." But this is probably a distinction without a difference, these two words containing the same root, and the animal which we call the spider, *i.e.*, spinner, being in Japan termed the "hider," an epithet of which no one who has observed its habits will dispute the appropriateness. An ancient Japanese book says *Tsuchi-gumo* is a mere nickname, to be compared therefore with our "clod-hopper" or "bog-trotter."

In one of the passages above referred to, the Tsuchi-gumo are described as inhabiting a rock-cave, but in others they are said to live in *muro* or pit-dwellings, and this is obviously the origin of the name.

[82] Chiefs.

[83] *Oka-zaki* means "hill-spur," and is perhaps to be so understood here, and not as a proper name.

[84] *Saka-moto* ("acclivity bottom") may be also a description and not a proper name.

[85] Hofuri is a kind of Shinto priest. It is unlikely that persons not of Japanese race should be so called.

appearance was as follows: They had short bodies, and long arms and legs. They were of the same class as the pigmies. The Imperial troops wove nets of dolichos, which they flung over them and then slew them. Wherefore the name of that village was changed to Katsuraki.[86] It is in the land of Ihare. Its ancient name was Kataru, or Katatachi. When our Imperial forces routed the enemy, a great army assembled and filled that country. Its name was accordingly changed to Ihare.

Another account says that when the Emperor on a previous occasion tasted the food of the sacred jars, he moved forward his army on an expedition toward the West. At this time the eighty bandits of Katsuraki were encamped together there. A great battle with the Emperor followed, and they were at length destroyed by the Imperial army. Therefore that place was called the village of Ihare. Again, the place where the Imperial troops made a warlike stand was called Takeda.[87] The place where he built a castle was named Kita.[88] Moreover, the place where the enemy fell in battle, their dead bodies prostrate, with their forearms for pillows, was called Tsura-maki-da.[89]

The Emperor, in Autumn, the 9th month of the previous year, secretly took clay of the Heavenly Mount Kagu, with which he made eighty platters, and thereafter performing abstinence in person, sacrificed to all the gods. He was thereby at length enabled to establish the world[90] in peace. Therefore he called the place where the clay was taken Haniyasu.[91]

3rd month, 7th day. The Emperor made an order,[92] say-

[86] Dolichos Castle.

[87] Brave-field.

[88] Castle-field.

[89] Face-pillow-field.

[90] "World" is not quite a merely rhetorical expression for the Empire of Japan. Hirata justifies Hideyoshi's invasion of Korea on the grounds that the sovereigns of Japan are *de jure* lords of the whole earth.

[91] Clay-easy or clay-peace.

[92] This whole speech is thoroughly Chinese in every respect, and it is preposterous to put it in the mouth of an Emperor who is supposed

ing: "During the six years that our expedition against the East has lasted, owing to my reliance on the Majesty of Imperial Heaven, the wicked bands have met death. It is true that the frontier lands are still unpurified, and that a remnant of evil is still refractory. But in the region of the Central Land there is no more wind and dust. Truly we should make a vast and spacious capital, and plan it great and strong.[93]

"At present things are in a crude and obscure condition, and the people's minds are unsophisticated. They roost in nests or dwell in caves.[94] Their manners are simply what is customary. Now if a great man were to establish laws, justice could not fail to flourish. And even if some gain should accrue to the people, in what way would this interfere with the Sage's [95] action? Moreover, it will be well to open up and clear the mountains and forests, and to construct a palace. Then I may reverently assume the Precious Dignity, and so give peace to my good subjects. Above, I should then respond to the kindness of the Heavenly Powers in granting me the Kingdom, and below, I should extend the line of the Imperial descendants and foster right-mindedness. Thereafter the capital may be extended so as to embrace all the six cardinal points, and the eight cords may be covered so as to form a roof.[96] Will this not be well?

"When I observe the Kashiha-hara [97] plain, which lies southwest of Mount Unebi, it seems the Center of the Land. I must set it in order."

to have lived more than a thousand years before the introduction of Chinese learning into Japan. The strange thing is that it is necessary to make this remark. Yet there are still writers who regard this part of the "Nihongi" as historical.

[93] The Kana rendering is *mi-araka*, "an august shrine" or "an august palace."

[94] The reader must not take this as any evidence of the manners and customs of the Ancient Japanese. It is simply a phrase suggested by the author's Chinese studies.

[95] Meaning the Emperor's action.

[96] The character for "roof" also means "the universe." The eight cords, or measuring tapes, simply mean "everywhere."

[97] *Kashiha* is an evergreen oak, the *Quercus dentata*. *Hara* means "plain."

Accordingly he in this month commanded officers to set about the construction of an Imperial Residence.

(661 B.C.) Year Kanoye Saru, Autumn, 8th month, 16th day. The Emperor, intending to appoint a wife, sought afresh [98] children of noble families. Now there was a man who made representation to him, saying: "There is a child who was born to Koto-shiro-nushi no Kami by his union with Tama-kushi-hime, daughter of Mizo-kuhi-ni no Kami of Mishima. Her name is Hime-tatara-i-suzu-hime no Mikoto. She is a woman of remarkable beauty." The Emperor was rejoiced, and on the 24th day of the 9th month he received Hime-tatara-i-suzu-hime no Mikoto and made her his wife.

(660 B.C.) Year Kanoto Tori, Spring, 1st month 1st day. The Emperor assumed the Imperial Dignity in the Palace of Kashiha-bara. This year is reckoned the first year of his reign.[99] He honored his wife by making her Empress. The children born to him by her were Kami-ya-wi-mimi no Mikoto and Kami-nunagaha mimi no Mikoto.

Therefore there is an ancient saying in praise of this, as follows: "In Kashiha-bara in Unebi, he mightily established his palace-pillars on the foundation of the bottom-rock, and reared aloft the cross roof-timbers to the Plain of High Heaven.[100] The name of the Emperor who thus began to rule the Empire was Kami Yamato Ihare-biko Hohodemi."

On the day on which he first began the Heavenly institution, Michi no Omi no Mikoto, the ancestor of the Ohotomo House, accompanied by the Oho-kume Be, was enabled, by means of a secret device received from the Emperor, to use incantations and magic formulas so as to dissipate evil influences. The use of magic formulas had its origin from this.

2nd year, Spring, 2nd month, 2nd day. The Emperor as-

[98] He had already a consort, but she was apparently not considered a wife.

[99] Japanese history is often said to begin with this year. The fact is that nothing which really deserves the name of history existed for nearly a thousand years more.

[100] It was a mark of shrines or Imperial palaces to have the rafters at each end of the roof projecting upward for several feet beyond the roof-tree. Shinto temples at the present day are thus distinguished.

certained merit and dispensed rewards. To Michi no Omi no Mikoto he granted a site for a house in which to dwell at the village of Tsuki-zaka, thereby showing him special favor.

Moreover, he caused the Oho-kume to dwell at a place on the river-bank, west of Mount Unebi, now called Kume no Mura.[101] Such was the origin of this name. Utsu-hiko was made Miyakko of the land of Yamato. Moreover, he gave to Ukeshi the younger the village of Takeda, constituting him Agata-nushi [102] of Takeda. He was the ancestor of the Mohi-tori [103] of Uda. Shiki the younger, whose personal name was Kuro-haya, was made Agata-nushi of Shiki. Moreover, he appointed a man called Tsune to be Miyakko of the Land of Katsuraki. The Yata-garasu was also included in the ranks of those who received rewards. His descendants are the Agata-nushi of Katsurano and the Tonomori [104] Be.

(657 B.C.) 4th year, Spring, 2nd month, 23rd day. The Emperor issued the following decree: "The spirits of our Imperial ancestors reflecting their radiance down from Heaven, illuminate and assist us. All our enemies have now been subdued, and there is peace within the seas. We ought to take advantage of this to perform sacrifice to the Heavenly deities, and therewith develop filial duty."

He accordingly established spirit-terraces amongst the Tomi hills, which were called Kami-tsu-wono no Kaki-hara and Shimo-tsu-wono no Kaki-hara.[105] There he worshiped his Imperial ancestors, the Heavenly deities.[106]

(630 B.C.) 31st year, Summer, 4th month, 1st day. The Imperial palanquin [107] made a circuit, in the course of which

101 *I.e.*, the village of the *kume* or soldiers.

102 Ruler of district.

103 The Mohi-tori, afterward *mondori* or *mondo*, were originally the officials charged with the water-supply of the Palace.

104 *Tonomori*, "guardian of a palace or shrine."

105 These names mean respectively the Persimmon plain of Upper Little-moor and the Persimmon plain of Lower Little-moor. The "spirit-terraces" (a Chinese phrase) seems meant for the plots of ground consecrated for Shinto worship.

106 The union of the offices of priest and king is to be noted all through this narrative.

107 It is considered respectful to speak of the Imperial car or palanquin when the Emperor himself is meant.

the Emperor ascended the Hill Waki Kamu no Hotsuma. Here, having viewed the shape of the land on all sides, he said: "Oh! what a beautiful country we have become possessed of! Though a blessed land of inner-tree-fiber,[108] yet it resembles a dragon-fly licking its hinder parts." From this it first received the name of Akitsu-shima.[109]

Of old, Izanagi no Mikoto, in naming this country, said: "Yamato is the land of Ura-yasu:[110] it is the land of Hoso-hoko no Chi-taru:[111] it is the land of Shiwa-Kami-Ho-tsu-ma."[112]

Afterward Oho-namuchi no Oho-kami named it the land of Tama-gaki no Uchi-tsu-kuni.[113]

Finally, when Nigi-haya-hi no Mikoto soared across the Great Void in a Heaven-rock-boat, he espied this region and descended upon it. Therefore he gave it a name and called it Sora-mitsu-Yamato.[114]

42nd year, Spring, 1st month, 3rd day. He appointed Prince Kami-nunagaha-mimi no Mikoto Prince Imperial.

76th year, Spring, 3rd month, 11th day. The Emperor died in the palace of Kashiha-bara. His age was then 127.[115] The following year, Autumn, the 12th day of the 9th month, he was buried in the *Misasagi*,[116] northeast of Mount Unebi.

[108] The inner-tree-fiber is the inner bark of the paper mulberry, used for weaving into cloth. It is here an ornamental epithet.

[109] The real meaning of *Aki-tsu-shinma* is the "region of harvests."

[110] Bay-easy. Explained to mean "which has peace within its coasts."

[111] Slender-spears-thousand-good. "Well supplied with weapons," say the commentators.

[112] Rock-ring-upper-pre-eminent-true (land).

[113] Jewel-fence-within-land.

[114] Sky-saw-Yamato. But *Sora-mitsu* really means "that fills the sky," *i.e.*, that reaches to the farthest horizon. These names are merely poetical inventions. They were never in actual use.

[115] The "Kojiki" makes him 137.

[116] The *Misasagi* are still to be seen in large numbers in Japan, especially in the Gokinai or five metropolitan provinces. They are particularly numerous in Kahachi and Yamato. In the most ancient times, say the Japanese antiquarians, the *Misasagi*, or tombs of the Mikados, were simple mounds. At some unknown period, however, perhaps a few centuries before the Christian epoch, a highly specialized form of tumulus came into use for this purpose, and continued for several hundreds of years without much change.

THE NIHONGI

THE LAWS OF KOTOKU TENNO

Book XXV

THE EMPEROR AME-YORODZU TOYO-HI [1]

The Emperor Ame-yorodzu toyo-hi honored the religion of Buddha and despised the Way of the Gods [2] (as is instanced by his cutting down the trees of the shrine of Iku-kuni-dama). He was of a gentle disposition, and loved men of learning. He made no distinction of noble and mean, and continually dispensed beneficent edicts.

At this time Ohotomo no Nagatoko no Muraji (his cognomen was Mumakahi), girt with a golden quiver, stood on the right hand of the throne,[3] and Inugami no Takebe no Kimi, girt with a golden quiver, stood on the left hand of the throne. The functionaries, Omi, Muraji, Kuni no Miyakko, Tomo no Miyakko and the 180 Be, ranged in order, went round [4] making obeisance. On this day the title of Ko-so-bo [5] was conferred on the Empress Toyo-takara, and Naka no Ohoye was made Prince Imperial, Abe no Uchimaro no Omi was made Sa-dai-jin, and Soga no Kurayamada Ishikaha no Maro no Omi was made U-dai-jin.[6] A great brocade cap of honor was given to Nakatomi no Kamako no

[1] Heaven-myriad-abundant-sun. Later ages named this emperor, Kotoku Tenno, *Kotoku* meaning "virtue of filial piety." There is much evidence in this reign of the extension and development of the Imperial power in the provinces.

[2] *I.e.*, Shinto.

[3] Probably a raised daïs is meant.

[4] Probably passing before the Emperor in rotation, as at our levees.

[5] Empress Dowager. Literally, "Empress grandmother or ancestress."

[6] Sa-dai-jin and U-dai-jin are respectively Great Minister of the Left and Great Minister of the Right. The left has precedence of the right in these matters.

Muraji, and he was made Naijin,[7] with an increased feudal revenue of a large number of houses,[8] etc., etc. Nakatomi no Kamako no Muraji cherished the most sincere loyalty. Trusting to his power as ruling Minister, he took place over the various functionaries. In respect therefore to advancements and dismissals, taking measures or abandoning them, everything was done in accordance with his counsel, etc., etc.[9] The Buddhist priest Min Hoshi and Kuromaro Takamuko no Fubito were made national doctors.[10]

19th day. The Emperor, the Empress Dowager, and the Prince Imperial summoned together the Ministers under the great *tsuki*[11] tree, and made an oath appealing to the gods of Heaven and Earth, and saying:

"Heaven covers us: Earth upbears us: the Imperial[12] way is but one. But in this last degenerate age, the order of Lord and Vassal was destroyed, until Supreme Heaven by Our hands put to death the traitors. Now, from this time forward, both parties shedding their hearts' blood, the Lord will eschew double methods of government, and the Vassal will avoid duplicity in his service of the sovereign! On him who breaks this oath, Heaven will send a curse and earth a plague, demons will slay them, and men will smite them. This is as manifest as the sun and moon."[13]

The style 4th year of the Empress Ame-toyo-takara ikashi-hi tarashi-hime was altered to Daikwa, 1st year.[14]

[7] Minister (*Omi*) of the Interior, *i.e.*, of the Household, a rank next after that of Prime Minister.

[8] Of serfs.

[9] The "Shukai" editor says the "etc., etc." marks a hiatus in the MS. much to be deplored. The previous two sentences are a quotation from a Chinese history.

[10] *Hakase*, men of learning — not medical men.

[11] Planera.

[12] Or Divine.

[13] It may be noted that there is nothing Buddhist or Shinto in this vow. It is pure Chinese. It is not exactly an oath according to our ideas, but an imprecation on rebellion.

[14] This is the first introduction of the *nengō*, or year-period, a Chinese chronological device. *Daikwa* means "great civilization or development." As a matter of fact, very revolutionary changes took place in this reign.

(645 A.D.) Daikwa, 1st year, Autumn, 8th month, 5th day. Governors of the Eastern provinces were appointed. Then the Governors were addressed as follows: "In accordance with the charge entrusted to Us by the gods of Heaven, We propose at this present for the first time to regulate the myriad provinces.

"When you proceed to your posts, prepare registers of all the free subjects of the State and of the people under the control of others, whether great or small. Take account also of the acreage [15] of cultivated land. As to the profits arising from the gardens and ponds, the water and land, deal with them in common with the people.[16] Moreover, it is not competent for the provincial Governors, while in their provinces, to decide criminal cases, nor are they permitted by accepting bribes to bring the people to poverty and misery. When they come up to the capital they must not bring large numbers of the people in their train. They are only allowed to bring with them the Kuni no Miyakko and the district officials. But when they travel on public business they may ride the horses of their department, and eat the food of their department. From the rank of Suke [17] upward those who obey this law will surely be rewarded, while those who disobey it shall be liable to be reduced in cap-rank. On all, from the rank of Hangwan [18] downward, who accept bribes a fine shall be imposed of double the amount, and they shall eventually be punished criminally according to the greater or less heinousness of the case. Nine men are allowed as attendants on a Chief Governor, seven on an assistant, and five on a secretary. If this limit is exceeded, and they are accompanied by a greater number, both chief and followers shall be punished criminally.

[15] The word here rendered acreage is the Chinese *mow*, now fixed by treaty as equal to 733½ square yards.

[16] Take them into your counsel.

[17] Assistant to a Governor.

[18] The interlinear gloss is *Matsurigotobito, i.e.*, "Government-man." It is doubtful whether this and many more of these glosses are anything more than translations of the Chinese. The *hangwan* was a sort of aide of the chief local authority. "Chancellor" perhaps nearly corresponds to it.

"If there be any persons who lay claim to a title,[19] but who, not being Kuni no Miyakko, Tomo no Miyakko, or Inaki of districts by descent, unscrupulously draw up lying memorials, saying: 'From the time of our forefathers we have had charge of this Miyake or have ruled this district'—in such cases, ye, the Governors, must not readily make application to the Court in acquiescence in such fictions, but must ascertain particularly the true facts before making your report.

"Moreover, on waste pieces of ground let arsenals be erected, and let the swords and armor, with the bows and arrows of the provinces and districts, be deposited together in them. In the case of the frontier provinces which border close on the Yemishi, let all the weapons be mustered together, and let them remain in the hands of their original owners. In regard to the six districts of the province of Yamato, let the officials who are sent there prepare registers of the population, and also take an account of the acreage of cultivated land. (This means to examine the acreage of the cultivated ground, and the numbers, houses, and ages of the people.)

"Ye Governors of provinces, take careful note of this and withdraw."[20] Accordingly presents were made them of silk and cloth, which varied in the case of each person."

This day a bell and box were provided in the Court.[21] The Emperor issued an order, saying: "If there be a complainant, in case the person in question belongs to a Tomo no Miyakko, let the Tomo no Miyakko first make inquiry and

[19] Literally, "name."

[20] It would seem that at this time there was a reorganization of the local governments, giving a more centralized character to the administration, temporary Governors superseding in some measure the hereditary titular officials. No clear account is given of this change, but it seems plainly to be inferred from the above passage. *Kokushi* are not now mentioned for the first time, and it is clear that the change was not made all at once. The similar change from the Daimio system to that of local prefectures in 1868 will occur to the reader.

[21] The box was for the purpose of receiving petitions and complaints, like the *Me-yasu-bako* of later times. This custom was derived from China.

then report to Us. In case the person in question has an elder,[22] let the elder first make inquiry and then report to Us. If, however, the Tomo no Miyakko or the elder does not come to a clear decision respecting the complaint, let a document be received and placed in the box, and punishment will be inflicted according to the offense. The person who receives the document should at dawn take it and make report to the Inner Palace, when We will mark on it the year and month, and communicate it to the Ministers. In case there is any neglect to decide it, or if there are malpractises on the part of intriguing persons, let the complainant strike the bell. This is why the bell is hung and box provided in the Court. Let the people of the Empire know and appreciate Our intention.

"Moreover, the law of men and women shall be that the children born of a free man and a free woman shall belong to the father: if a free man takes to wife a slave woman, her children shall belong to the mother: if a free woman marries a slave man, the children of the marriage shall belong to the father; if they are slaves of two houses, the children shall belong to the mother. The children of temple-serfs shall follow the rule for freemen. But in regard to others who become slaves, they shall be treated according to the rule for slaves. Do ye now publish this well to the people as a beginning of regulations." [23]

8th day. A messenger was sent to the Great Temple [24] to summon together the Buddhist priests and nuns, and to address them on the part of the Emperor, saying: "In the 13th year of the reign of the Emperor [25] who ruled the world in the Palace of Shikishima, King Myŏng of Pèkché reverently transmitted the Law of Buddha to our great Yamato. At this time the Ministers in a body were opposed to its transmission. Only Soga no Iname no Sukune believed in this Law, and the Emperor accordingly instructed him to

[22] The senior member of his family.
[23] The first example of what we should call legislation.
[24] Kudara Temple.
[25] Kimmei Tennō, the year was A.D. 553.

receive it with reverence. In the reign of the Emperor who ruled the world in the Palace of Wosada,[26] Soga no Mŭmako no Sukune, influenced by the reverence for his deceased father, continued to prize highly the doctrines of Buddha.[27] But the other Ministers had no faith in it, and its institutes had almost perished when the Emperor instructed Mŭmako no Sukune reverently to receive this Law. In the reign of the Empress who ruled the world in the Palace of Woharida,[28] Mŭmako no Sukune, on behalf of the Empress, made an embroidered figure of Buddha sixteen feet high and a copper image of Buddha sixteen feet high. He exalted the doctrine of Buddha and showed honor to its priests and nuns. It is Our desire anew to exalt the pure doctrine and brilliantly to promulgate great principles. We therefore appoint as professors the following ten persons: The S'ramana, Pok-nyang, Hyé-un, Syang-an, Nyöng-un, and Hyé-chi, Taihō-shi [29] of Koma, and Sōbin, Dōto, Yerin, Yemyō and Yeon, chief priests of temples.[30] We separately appoint the Hōshi, Yemyō, chief priest of the Temple of Kudara.

"Let these ten professors well instruct the priests in general the practise of the teachings of Shaka. It is needful that they be made to comply with the Law. If there is a difficulty about repairing temples built by any from the Emperor down to the Tomo no Miyakko, We will in all cases assist in doing so. We shall also cause Temple Commissioners and Chief Priests to be appointed, who shall make a circuit to all the temples, and having ascertained the actual facts respecting the priests and nuns, their male and female slaves, and the acreage of their cultivated lands, report all the particulars clearly to us."

19th day. Commissioners were sent to all the provinces to

[26] Bindatsu Tennō.

[27] Nō-jin, "he who can produce benevolence," *i.e.*, Sakyamuni.

[28] Suiko Tennō.

[29] A rank in the Buddhist priesthood.

[30] I give the last five names the Japanese pronunciation. But some of them may have been Koreans. Some editions make "chief priests of temples" part of the original commentary.

take a record of the total numbers of the people. The Emperor on this occasion made an edict, as follows:

"In the times of all the Emperors, from antiquity downward, subjects have been set apart for the purpose of making notable their reigns and handing down their names to posterity.[31] Now the Omi and Muraji, the Tomo no Miyakko and the Kuni no Miyakko, have each one set apart their own vassals, whom they compel to labor at their arbitrary pleasure. Moreover, they cut off the hills and seas, the woods and plains, the ponds and rice-fields belonging to the provinces and districts, and appropriate them to themselves. Their contests are never-ceasing. Some engross to themselves many tens of thousands of *shiro*[32] of rice-land, while others possess in all patches of ground too small to stick a needle into. When the time comes for the payment of taxes, the Omi, the Muraji, and the Tomo no Miyakko first collect them for themselves and then hand over a share. In the case of repairs to palaces or the construction of *misasagi,* they each bring their own vassals, and do the work according to circumstances. The Book of Changes says: 'Diminish that which is above: increase that which is below: if measures are framed according to the regulations, the resources of the State suffer no injury, and the people receive no hurt.'[33]

"At the present time, the people are still few. And yet the powerful cut off portions of land and water,[34] and converting them into private ground, sell it to the people, demanding the price yearly. From this time forward the sale[35] of land is not allowed. Let no man without due authority make himself a landlord, engrossing to himself that which belongs to the helpless."

The people were greatly rejoiced.

[31] The reference is to the institution of Be with names commemorative of the reign.

[32] A land measure of 15.13 acres.

[33] *Vide* Legge's "Yi-King."

[34] *I.e.*, rice ground and other cultivated land.

[35] By sale is evidently meant "letting." An early example of a "land act."

Winter, 12th month, 9th day. The Emperor removed the capital to Toyosaki in Nagara at Naniha. Old people, remarking upon this to one another, said: "The movement of rats toward Naniha from spring until summer was an omen of the removal of the capital." [36]

24th day. It was reported from the land of Koshi: "Driftwood of the seashore passed away toward the east, leaving an impression on the sand like a plowed rice-field in appearance."

This year was the year Kinoto Mi (42nd) of the Cycle.

2nd year, Spring, 1st month, 1st day. As soon as the ceremonies of the new year's congratulations were over the Emperor promulgated an edict of reforms, as follows:

"I. Let the people established by the ancient Emperors, etc., as representatives of children be abolished, also the Miyake of various places and the people owned as serfs by the Wake, the Omi, the Muraji, the Tomo no Miyakko, the Kuni no Miyakko and the Mura no Obito.[37] Let the farmsteads [38] in various places be abolished." Consequently fiefs were granted for their sustenance [39] to those of the rank of Daibu and upward on a descending scale.[40] Presents of cloth and silk stuffs were given to the officials and people, varying in value.

"Further We say. It is the business of the Daibu to govern the people. If they discharge this duty thoroughly, the people have trust in them, and an increase of their revenue is therefore for the good of the people.

"II. The capital is for the first time to be regulated, and Governors appointed for the Home provinces and districts.

"Let barriers, outposts, guards, and post-horses, both special

[36] A similar story is related in Chinese history (in the Wei Dynasty) of rats indicating a change of capital by their movements.

[37] Chief men of villages.

[38] Of serfs.

[39] Instead of the serfs taken from them.

[40] The "Roku-rei" gives a scale of sustenance-fiefs at a later period. A Prime Minister had 3000 houses, a Junior Prime Minister 2000, a Dainagon 800, etc., etc. These fiefs were hereditary.

and ordinary, be provided, bell-tokens [41] made, and mountains and rivers regulated.[42]

"For each ward in the capital let there be appointed one alderman,[43] and for four wards one chief alderman,[44] who shall be charged with the superintendence of the population, and the examination of criminal matters. For appointment as chief aldermen of wards let men be taken belonging to the wards, of unblemished character, firm and upright, so that they may fitly sustain the duties of the time. For appointments as aldermen, whether of rural townships or of city wards, let ordinary subjects be taken belonging to the township or ward, of good character and solid capacity. If such men are not to be found in the township or ward in question, it is permitted to select and employ men of the adjoining township or ward.

"The Home provinces shall include the region from the River Yokogaha at Nabari [45] on the east, from Mount Senoyama in Kiï on the south, from Kushibuchi in Akashi on the west, and from Mount Afusaka-yama in Sasanami in Afumi on the north. Districts of forty townships [46] are constituted Greater Districts, of from thirty to four townships are constituted Middle Districts, and of three or fewer townships are constituted Lesser Districts. For the district authorities, of whatever class, let there be taken Kuni no Miyakko of unblemished character, such as may fitly sustain the duties of the time and made Tairei and Shōrei.[47] Let men of

[41] I was at first disposed to regard the bells and tokens as different objects, but now agree with Dr. Florenz that they are the same. They were small globular bells, sometimes single, sometimes in groups, and indicated by their shape and number how many horses the bearer was entitled to. This institution was borrowed from China.

[42] By the regulation of mountains and rivers is meant the provision of guards at ferries and mountain passes which serve as boundaries between different provinces.

[43] The interlinear gloss is *wosa*, or chief.

[44] The interlinear gloss is *unagashi*, "one who demands."

[45] In Iga.

[46] A *ri* or *sato* consisted of 50 houses.

[47] Greater and Lesser Governors. These terms are rendered *Kōri no Miyakko* and *Suke no Miyakko* in the interlinear glosses. But I have little doubt that the Chinese words are intended, and that these are mere translations, and not the real titles of these officials.

solid capacity and intelligence who are skilled in writing and arithmetic be appointed assistants and clerks.

"The number of special or ordinary post-horses given shall in all cases follow the number of marks on the posting bell-tokens. When bell-tokens are given to officials of the provinces and barriers, let them be held in both cases by the chief official, or in his absence by the assistant official.

"III. Let there now be provided for the first time registers of population, books of account and a system of the receipt and regranting of distribution-land.[48]

"Let every fifty houses be reckoned a township, and in every township let there be one alderman who shall be charged with the superintendence of the population,[49] the direction of the sowing of crops and the cultivation of mulberry-trees, the prevention and examination of offenses, and the enforcement of the payment of taxes and of forced labor.

"For rice-land, thirty paces in length by twelve paces in breadth shall be reckoned a *tan*.[50] Ten *tan* make one *cho*. For each *tan* the tax is two sheaves and two bundles (such as can be grasped in the hand) of rice; for each *cho* the tax is twenty-two sheaves of rice. On mountains or in valleys where the land is precipitous, or in remote places where the population is scanty, such arrangements are to be made as may be convenient.[51]

"IV. The old taxes and forced labor are abolished, and a system of commuted taxes instituted. These shall consist of fine silks, coarse silks, raw silk, and floss silk,[52] all in

[48] The *Denryō* (Land Regulations) says, "In granting *Kō-bun-den* (land shared in proportion to population) men shall have two *tan*, women a third less, and children under five years of age none. Lands are granted for a term of six years." This seems to point to a general redistribution of lands once in six years, something after the manner still practised in Russia.

[49] *I.e.*, of the registers of population.

[50] Allowing five feet to the pace, this would make the *tan* 9000 square feet. The Japanese foot is not very different from our own. The present *tan* is 10,800 square feet.

[51] The "Shukai" editor brings in this last sentence at the end of the previous paragraph. It would then apply to the appointment of rural aldermen. The old reading is better.

[52] The "Shukai" adds "cloth," by which is meant fabrics of hemp or

accordance with what is produced in the locality. For each *cho* of rice-land the rate is one *rod* [53] of fine silk, or for four *cho* one piece forty feet in length by two and a half feet in width. For coarse silk the rate is two *rods* (per *cho*), or one piece for every two *cho* of the same length and width as the fine silk. For cloth the rate is four *rods* of the same dimensions as the fine and coarse silk, *i.e.,* one *tan* [54] for each *cho*. (No rates of weight are anywhere given for silk or floss silk.) Let there be levied separately a commuted house tax. All houses shall pay each one *rod* and two feet of cloth. The extra articles of this tax, as well as salt and offerings,[55] will depend on what is produced in the locality. For horses for the public service, let every hundred houses contribute one horse of medium quality. Or if the horse is of superior quality, let one be contributed by every two hundred houses. If the horses have to be purchased, the price shall be made up by a payment from each house of one *rod* and two feet of cloth. As to weapons, each person shall contribute a sword, armor, bow and arrows, a flag, and a drum. For coolies, the old system, by which one coolie was provided by every thirty houses, is altered, and one coolie is to be furnished from every fifty houses (one is for employment as a menial servant) for allotment to the various functionaries. Fifty houses shall be allotted to provide rations for one coolie, and one house shall contribute two *rods* and two feet of cloth and five *masu* [56] of rice in lieu of service.

"For waiting-women in the Palace, let there be furnished the sisters or daughters of district officials of the rank of Shōrei or upward — good-looking women (with one male and two female servants to attend on them), and let 100 houses be allotted to provide rations for one waiting-woman.

of the fiber of the inner bark of the paper mulberry. Textiles serve the purpose of currency in this period, so that this commutation was in the nature of a substitution of payment in money for payment in rice.

[53] Ten feet.

[54] There are two *tan* to the *hiki* or piece, which now measures about 21½ yards.

[55] Or "salted articles of food for the Emperor's table."

[56] Or *Shō,* which is about 109 cubic inches.

The cloth and rice supplied in lieu of service shall, in every case, follow the same rule as for coolies."

In this month the Emperor occupied the separate Palace of Koshiro. He sent messengers to command the provinces and districts to repair the arsenals. Yemishi came and did homage.

One book says: "The Miyake of Koshiro, in the village of Sayabe, at Naniha, was pulled down, and a temporary Palace erected."

2nd month, 15th day. The Emperor proceeded to the Eastern Gate of the Palace, where, by Soga, Oho-omi of the Right, he decreed as follows:

"The God Incarnate, the Emperor Yamato-neko,[57] who rules the world, gives command to the Ministers assembled in his presence, to the Omi, Muraji, Kuni no Miyakko, Tomo no Miyakko, and subjects of various classes, saying:

"We are informed that wise rulers of the people hung a bell at their gate, and so took cognizance of the complaints of their subjects; they erected buildings in the thoroughfares, where they listened to the censures of the passers-by. Even the opinions of the grass and firewood gatherers[58] they inquired personally and used for their guidance. We, therefore, on a former occasion, made an edict, saying: 'In ancient times the Empire was ruled by having at the Court flags of honor for the encouragement of good, and a board of censure, the object being to diffuse principles of Government and to invite remonstrances.' All this served widely to ascertain the opinions of those below. Kwan-Tsze[59] said: 'The Emperor Hwang, by establishing the Conferences of

[57] This title is found in the Japanese names of the ancient Emperors Kōrei and his two successors. It also occurs in the Japanese names of the Empresses Gemmei and Genshō in the early part of the eighth century. Here Yamato-neko is used by the Emperor himself, although it was no part of his name. It would appear therefore that it had become, to some extent, a common name, like Pharaoh or Cæsar.

[58] *Vide* Legge's "Shih King." The ancients had a saying, "Consult the grass and firewood gatherers." This is the equivalent of our "Man in the street."

[59] One of the most renowned statesmen of Chinese antiquity. Died 645 B.C.

the Bright Hall,[60] observed the opinions of the wise on the upper hand, while the Emperor Yao, having the inquiries of the street-houses, listened to the people on the lower hand. Shun again had flags to proclaim merit and thus secure publicity; and Yü set up a drum at his Court, thus providing for the investigation into expectations. Thang[61] had the Court of the general control of Districts, whereby he observed the faults of the people. King Wu[62] had the park of the Spirit terrace, and therefore the wise had advancement. Thus the sage Emperor and Illustrious Sovereigns of antiquity possessed and did not lose; they gained and did not destroy.'

"The object of hanging up a bell, of providing a box, and of appointing a man to receive petitions, is to make those who have grievances or remonstrances deposit their petitions in the box. The receivers of petitions are commanded to make their report to Us every morning. When We receive this report We shall draw the attention of the Ministers to it, and cause them to consider it, and We trust that this may be done without delay. But if there should be neglect on the part of the Ministers, and a want of diligence or partizan intrigues, and if We, moreover, should refuse to listen to remonstrance, let the complainant strike the bell. There has been already an Imperial command to this effect. But some time afterward there was a man of intelligence and uprightness who, cherishing in his heart the spirit of a national patriot, addressed Us a memorial of earnest remonstrance, which he placed in the box prepared for the purpose. We therefore now publish it to the black-haired people here assembled. This memorial runs as follows: 'Those subjects who come to the capital in connection with the discharge of their duty to the Government of the Country, are detained by the various public functionaries and put to forced labor of various kinds, etc., etc.' We are still moved

[60] As this is purely legendary, it is useless to inquire the nature of the institution in question. The term Bright Hall, or Meidō, is now applied to the Imperial University in Japan.

[61] Founder of the Shang Dynasty in China, 1766 B.C.

[62] The founder of the Chow Dynasty, 1169–1116 B.C.

with strong sympathy by this. How could the people expect that things would come to this? Now no long time has elapsed since the capital was removed, so that so far from being at home, we are, as it were, strangers. It is therefore impossible to avoid employing the people, and they have therefore been, against Our will, compelled to labor. As often as Our minds dwell on this We have never been able to sleep in peace. When We saw this memorial we could not refrain from a joyous exclamation. We have accordingly complied with the language of remonstrance, and have put a stop to the forced services at various places.

"In a former edict, We said: 'Let the man who remonstrates sign his name.' Those who disobey this injunction are doubtless actuated by a wish to serve their country, and not by a desire of personal gain. Whether a man signs his name or not, let him not fail to remonstrate with Us on Our neglect or forgetfulness."

Another edict was made as follows: "There are many things of which the assembled people of the land complain. We are now about to explain our principles. Listen attentively to what We say. Those who come to the capital and assemble at Court in order to obtain decisions of doubtful points should not disperse in the morning, but remain together in attendance at Court."

Koryö, Pèkché, Imna, and Silla all together sent envoys to offer tribute.

22nd day. The Emperor returned from the detached Palace of Koshiro.

3rd month, 2nd day. An edict was issued to the Governors of the Eastern provinces, saying: "Do all ye Ministers and Daibu assembled in attendance on Us, as well as ye Omi, Muraji, Kuni no Miyakko, and Tomo no Miyakko, and also ye subjects of every class, listen to this: He that is lord between Heaven and Earth and rules the myriad people ought not to exercise control alone: he must have Ministers to support him. From generation to generation, therefore, Our Imperial ancestors have governed along with the ancestors of you, My Ministers. It is Our wish also,

with the protecting power of the Gods, to associate you with Ourselves in the government. We therefore, on a former occasion, appointed Daibu, of good family, to the government of the eight Eastern provinces. Then the Governors went to their posts. Six obeyed the laws, and two were regardless of Our commands. In each case censure or praise became audible. We thereupon commended those who kept the law, and were severe with those who disregarded the instructions given them. He that would be a ruler, whether he be Lord or Minister, should first correct himself, and then correct others. If he do not correct himself, how shall he be able to correct others? He therefore who does not correct himself, be he Lord or be he Minister, will meet with calamity. Should one not be watchful? If ye, the leaders, are upright, who shall presume to be otherwise? Do ye now be guided by Our former commands in dispensing your judgments."

19th day. The Emperor made a decree to the Chōshūshi [63] of the Eastern provinces, saying:

"Hear this, all ye Ministers and Daibu assembled in Our presence, as well as ye Kuni no Miyakko and Tomo no Miyakko, together with the subjects of all classes! In the 8th month of last year, We in person admonished you, saying: 'Do not use your official authority to appropriate public or private property: you should consume food of your own domain, and ride horses of your own domain. Those who disregard this admonition, if of the rank of Assistant Governor or higher, shall be degraded in official rank, if of the rank of Clerk or lower, shall be sentenced to flogging. Those who convert property to their own use shall be mulcted in double its value.' Such was the edict which We issued. Now, when We inquired from the Chōshūshi and the Miyakko of the various provinces whether the local Governors, when they proceeded to their posts, attended to this admonition or

[63] The institutes of the Thang Dynasty define Chōshūshi (court-assemble-messenger) as persons sent to the capital bearing tribute from the provinces. Here they seem to have been officials who reported on the conduct of the local officials.

not, the Chōshūshi and the others informed Us fully of the facts, to wit: The offense of Kuhi, Hodzumi no Omi, consists in having made exactions from each family among the people, and though he repented and gave back the things, not doing so completely. His two assistants, Fuse no Omi and Shidamu, Kose no Omi, have offended by not correcting the error of their chief, etc., etc. The inferior officials have all been guilty of offenses. The offense of Kose no Tokune no Omi consists in having made exactions from each family among the people, and though he repented and returned the things, not doing so completely. He has, moreover, taken away the horses of the agricultural serfs. His two assistants, Yenowi no Muraji and Oshizaka no Muraji, did not correct the faults of their chief, but on the contrary joined with him in prosecuting their own advantage. They have, moreover, taken away horses belonging to the Kuni no Miyakko. Sumi, Utena no Atahe, although at first he remonstrated with his chief, yet at last became corrupt along with him. The inferior officials are all guilty of offenses. The offense of Ki no Marikida no Omi consists in having sent men to Asakura no Kimi and Winouhe[64] no Kimi to fetch their horses for him to look at. Further, he made Asakura no Kimi manufacture swords. Further, he got from Asakura no Kimi his bow-cloth.[65] Further, he did not honestly return to their owners the articles sent by the Kuni no Miyakko in lieu of weapons, but delivered them to the Kuni no Miyakko in an irregular manner. Further, in the province committed to his charge, he allowed himself to be robbed of a sword. Further, in the province of Yamato he allowed himself to be robbed of a sword. These are the offenses of Ki no Omi and of his assistants, Oho-guchi, Miwa no Kimi, and Momoyori, Kahabe no Omi. Their subordinate officials, Shihatsu, Kahabe no Omi, Tajihi no Fukame, Mozu no Nagaye, Katsu-

[64] Now pronounced Inoüye.

[65] The meaning of this phrase is not quite clear. Cloth was the money of the period, and perhaps the bow-cloth was by way of commutation for bows to be furnished, or an allowance for making bows. Or it may have been one of the articles referred to in the next clause as deposited with the local authorities as a security for arms lent out.

raki no Saigusa, Naniha no Kuhikame, Inukahi no Isogimi, Maro, Iki no Fubito, Tajihi no Inume[66]— these eight persons, all are guilty of offenses. The offense of Adzumi no Muraji consists in this — that when Wadoku no Fubito was ill, he caused the Kuni no Miyakko to send him government property. Further, he took horses belonging to the Yube.[67] The offense of his assistant Momoyori, Kashihade no Omi, consists in his having received and stored in his house articles paid in lieu of hay. Further, he took the horses of the Kuni no Miyakko and exchanged them for others. The two brothers, Ihatsutsu and Yumaro, Kahabe no Omi,[68] have also been guilty of offenses. Ohochi no Muraji's offense consists in his having disobeyed Our former decree, which was as follows: 'Let not the local Governors personally judge the plaints of the people in the districts placed under their charge.' He has disobeyed this edict in that he has taken it upon himself personally to judge the plaints of the men of Udo, and the matter of the slaves of Nakatomi no Toko. Nakatomi no Toko is equally guilty with him in this matter. The offense of Kishida no Omi consists in his having had his official sword stolen when he was in the province of Yamato. This showed a want of circumspection. As for Womidori no Omi and Tamba no Omi, they have been simply incompetent, but not guilty of any offense. The two men, Imbe no Konomi and Mutsuki,[69] Nakatomi no Muraji, have also been guilty of offenses. Neither of these two men, *viz.,* Hada no Omi and Taguchi no Omi, has committed any offense. The offense of Heguri no Omi consists in his having neglected to investigate the plaints of the men of

[66] It may be observed that the higher ranks of the local authorities seem to have been filled from the old nobility. Most of the subordinates, as appears from this passage, had no titles, only a personal name and a name indicative of the locality of their birth or residence.

[67] The Yube was originally a Be for the purpose of providing hot baths for some Emperor or Prince. This term was also applied to the village where the serfs of the Be lived, and subsequently became a mere proper name. It is not easy to decide in which application it is here used.

[68] Both had the title Kahabe no Omi.

[69] This name has the curious signification of 1st month.

Mikuni. Upon a review of these facts we find that all this is owing to the neglect and incompetence of you three, *viz.*, Ki no Mariki no Omi, Kose no Tokune no Omi, and Hodzumi no Kuhi no Omi. Is it not painful to Us to think of your disobedience to Our edict? Now if he who has pastoral care of the people, whether as Lord or Minister, gives a personal example of upright conduct, who shall presume to do otherwise? But if he, whether Lord or Minister, be not upright in heart, it is fit that he should bear the guilt. What avails it to repent afterward? We shall therefore consider the cases of all these local Governors and punish them according to the gravity of their offenses.

"With regard, moreover, to the Kuni no Miyakko who have disobeyed Our edict by sending presents to the Governors of their provinces, and, at length joining with them in the pursuit of gain, constantly conceive foul wickedness, repressive measures are indispensable. But although such are Our thoughts, we have only begun to occupy our new palace, and are about to make offerings to all the Kami, both which matters belong to the present year. Moreover, it is not meet to employ the people in labor during the months of agriculture. But in connection with the building of a new palace, it was decidedly impossible to avoid doing so. Deeply conscious of both these considerations, We proclaim a general amnesty throughout the Empire. From this time forward, let the local Governors of provinces and districts be zealous and do their utmost. Let them avoid profligacy. Let messengers be sent to release all banished men of the various provinces, and all prisoners in the gaols without exception.

"In contradistinction from the rest, the following six men, *viz.*, Shihoya no Konoshiro,[70] Kamikozo[71] no Saigusa,[72] Asakura no Kimi, Mariko no Muraji, Mikaha no Oho-tomo no

[70] *Shihoya* means "salt-house"; *Konoshiro* is the name of a kind of herring.

[71] Shinto shrine.

[72] Herb of luck.

Atahe and Suzuki wo no Atahe, have been obedient to the Emperor. We profoundly commend their sentiments.

"Let the official rice-fields belonging to the public offices in various places be done away with, as well as the lent-rice [73] in various places belonging to the Kō-so-bō Kibishima,[74] and let her official rice-lands be distributed among all Our Ministers and Tomo no Miyakko. Moreover, let rice-land and hill-tracts [75] be given to those temples which are omitted from the registers."

20th day. The Prince Imperial, by a messenger, addressed a petition to the Emperor, saying: "In the reigns of the former Emperors, they treated the Empire as a whole, and so ruled it. But, when we come to the present time, there was division and separation, to the injury of the Work (the work of the State is meant). Now that it has devolved on the Emperor our Sovereign to have pastoral charge of the myriad people, Heaven and Man respond harmoniously to each other and the government has been reformed.[76] I, therefore, filled with joy and veneration, place it on my head,[77] and prostrating myself, address Your Majesty: 'The Emperor who now rules the Land of the Eight Islands as an Incarnate Deity inquired of thy servant, saying: "Should the Koshiro no Iribe in the possession of Ministers, Muraji, Tomo no Miyakko, Kuni no Miyakko, and established in the days of former Emperors, the Mina no Iribe in the private possession of Imperial Princes, and the Mina no Iribe belonging to the Imperial Father [78] Ohoye (Hikobito Ohoye is meant), as well as their Miyake, be allowed to remain the same as in former generations, or not?" [79] Thy servant

[73] Lent out to the peasants at seed-time, to be returned at harvest.

[74] The Empress Dowager. She died A.D. 643.

[75] Not arable land.

[76] This is the same term (*i-shin*) as is used of the revolution of 1868.

[77] This is a figurative expression of his respect for the reformed Government. At this day a Japanese often puts a present to his head in token of thanks.

[78] Father of Jomei Tennō.

[79] *Ko-shiro* means, literally, "equivalent of children." The Koshiro no Iribe seem to have been communities of serfs (*be*) instituted (*iri*) by

having received this command with reverence, replies respectfully, saying: "In Heaven there are not two suns: in a country there are not two rulers. It is therefore the Emperor alone who is supreme over all the Empire, and who has a right to the services of the myriad people. Make a special selection of laborers from the Iribe and from the people granted in fee, and follow the former arrangement. For the rest,[80] it may be feared that they will be put to forced labor on private authority. I therefore offer to the Emperor 524 men of the Iribe, and 181 Miyake."'"

22nd day. The Emperor made a decree, as follows: "We are informed that a Prince of the Western Land[81] admonished his people, saying: 'Those who made interments in ancient times resorted to a high ground which they formed into a tomb. They did not pile up a mound, nor did they plant trees.[82] The inner and outer coffin were merely enough to last till the bones decayed, the shroud was merely sufficient to last till the flesh decayed. I shall therefore cultivate the unproductive pieces of land occupied by these tombs, to the end that their place may be forgotten after changing generations. Deposit not in them gold or silver or copper or iron, and let earthenware objects alone represent the clay chariots and straw figures of antiquity. Let the interstices of the coffin be varnished. Let the offerings consist of rice presented three times, and let not pearls or jewels be placed in the mouth of the deceased. Bestow not jewel-shirts or jade armor. All these things are practises of the unenlightened vulgar.' Again it is said: 'Burial is putting away,

persons who had no children, to perpetuate their name. This practise is frequently mentioned above. *Mina* means "august name," and the Mina no Iribe were apparently similar communities instituted to perpetuate an Emperor's (or Empress's) name.

[80] Others than Iribe and people granted in fee.

[81] *I.e.*, China.

[82] The trees planted were evergreens, *viz.*, the fir and cryptomeria, for the same reasons as make the yew to be considered a proper churchyard tree in this country.

"When the ancients buried their dead, they covered the body thickly with pieces of wood, having laid it in the open country. They raised no mound over it, nor planted trees around."

and proceeds from the desire to prevent the dead from being seen by people.' Of late, the poverty of our people is absolutely owing to the construction of tombs.[83] We now issue regulations making distinction of noble and mean.

"The inner dimensions of tombs of persons of the rank of Princes and upward [84] shall be nine feet in length by five in width. Their outer limits shall be nine fathoms square and their height five fathoms.[85] The work shall be completed by 1000 laborers in seven days. At the time of interment white cloth shall be used for the hangings of the bier, etc. A hearse may be used.

"The inner dimensions of tombs of Superior Ministers shall be similar in length, breadth, and height to the above. Their outer limits shall be seven fathoms square, and they shall be three fathoms in height.[86] The work shall be completed by 500 laborers in five days. At the time of interment white cloth shall be used for the hangings of the bier, which shall be borne on men's shoulders.

"The inner dimensions of a tomb of a Minister of a lower class shall be in every respect similar in length, breadth, and height to the above. Their outer limits shall be five fathoms square, and they shall be two and a half fathoms in height. The work shall be completed by 250 laborers in three days. At the time of interment white cloth shall be used for hangings. In other matters the same rule as before is to be followed.

"The inner dimensions of the tombs of persons of the rank of Dainin and Shōnin shall be nine feet in length and four feet in height and breadth. The ground shall be made level and no mound raised. The work shall be completed by 100 laborers in one day.

"In the case of persons from the rank of Dairei to that of Shōchi inclusive, the tombs shall in all respects follow the

[83] It must be remembered that some of these were of enormous size.

[84] This does not apply to Imperial tombs.

[85] The height is probably measured along the slope, not perpendicularly. The fathom is now about five feet, but may have been more in those days.

[86] Or 24 feet, says the "Shukai."

rule of Dainin, but the work shall be completed by fifty laborers in one day.

"Let small stones [87] be used for the tombs of all from the rank of Prince down to that of Shōchi, and let white cloth be used for the hangings.

"When ordinary persons die, let them be buried in the ground, and let the hangings be of coarse cloth. Let the interment not be delayed for a single day.

"The construction of places of temporary interment is not allowed in any case, from Princes down to common people.

"Not only in the Home provinces, but in the provinces generally, let plots of ground be set apart for interments.[88] It is not permitted to pollute the earth by dispersed interments in various places.

"When a man dies, there have been cases of people sacrificing themselves by strangulation, or of strangling others by way of sacrifice, or of compelling the dead man's horse to be sacrificed, or of burying valuables in the grave in honor of the dead, or of cutting off the hair, and stabbing the thighs and pronouncing a eulogy on the dead (while in this condition). Let all such old customs be entirely discontinued.

"A certain book says: 'No gold or silver, no silk brocades, and no colored stuffs are to be buried.' Again it is said: 'From the Ministers of all ranks down to the common people, it is not allowed to use gold or silver.'

"Should there be any cases of this decree being disregarded and these prohibitions infringed, the relations shall surely receive punishment.

"Again, there are many cases of persons who, having seen, say that they have not seen, or who, having not seen, say that they have seen, or who, having heard, say that they have not

[87] The reference is doubtless to the stones covering the roof of the vault, which were of great size, some of which I have seen weighing many tons. A note to the "Shukai" says that stones with monumental inscriptions are meant. But no such stones have been found in connection with the tombs of this period.

[88] There are numerous groups of these tombs still to be seen, more especially in the Home provinces, sometimes thirty or forty together, usually on the lower slopes of the hills.

heard, or who, having not heard, say that they have heard, being deliberate liars, and devoid of truth in words and in sight.

"Again, there have been many cases in which slaves, both male and female, false to their masters in their poverty, betake themselves of their own accord to influential houses in quest of a livelihood, which influential houses forcibly detain and purchase them, and do not send them to their original owners.

"Again, there have been very many cases in which wives or concubines, when dismissed by their husbands, have after the lapse of years, married other husbands, as ordinary morality allows. Then their former husbands, after three or four years, have made greedy demands on the second husband's property, seeking their own gain.

"Again, there have been very many cases in which men, relying on their power, have rudely demanded people's daughters in marriage. In the interval, however, before going to his house, the girl has, of her own accord, married another, and the rude suitor has angrily made demands of the property of both families for his own gain.

"Again, there have been numerous cases of this kind. Sometimes a wife who has lost her husband marries another man after the lapse of ten or twenty years and becomes his spouse, or an unmarried girl is married for the first time. Upon this, people, out of envy of the married pair, have made them perform purgation.[89]

[89] *Harahi*, "clearing away," "purgation," is properly a religious ceremony. The *Oho-harahi*, or "Great Purgation," was performed every year by the Nakatomi as a general purification of the sins of the people. The ritual used on this occasion has come down to us, and is perhaps the most interesting of the Norito. When *harahi* was performed in the case of individual offenses the necessary offerings to the gods were provided by the guilty person. From this to a penalty the transition is easy, and has parallels in other countries. In the present passage the *harahi* was evidently what we should now call a "squeeze." The "Tsūshō" commentator quotes here a statement by one Kurokaha, to the following effect: "During the first month of the year following the marriage of a newly united couple, their friends assemble at the house bearing pails of water, with which they souse the husband liberally. This is called *harahi*." It may not be out of place to point out that marriage is

"Again, there are cases in which women, who have become men's wives and who, being put away owing to their husbands' dislike of them, have, in their mortification at this injury, compelled themselves to become blemished [90] slaves.

"Again, there are cases in which the husband, having frequent occasion to be jealous of his wife's illicit intercourse with others, voluntarily appeals to the authorities to decide the matter. Let such persons not lay their information until they have obtained, let us say, three credible witnesses to join with them in making a declaration. Why should they bring forward ill-considered plaints?

"Again, there have been cases of men employed on forced labor in border lands who, when the work was over and they were returning to their village, have fallen suddenly ill and lain down to die by the roadside. Upon this the inmates of the houses by the roadside say: 'Why should people be allowed to die on our road?' And they have accordingly detained the companions of the deceased and compelled them to do purgation. For this reason it often happens that even if an elder brother lies down and dies on the road, the younger brother will refuse to take up his body for burial.

"Again, there are cases of peasants being drowned in a river. The bystanders say: 'Why should we be made to have anything to do with drowned men?' They accordingly detain the drowned man's companions and compel them to do purgation. For this reason it often happens that even when an elder brother is drowned in a river his younger brother will not render assistance.

"Again, there are cases of people who, when employed on forced labor, cook their rice by the roadside. Upon this

in many uncivilized countries considered as an infringement of the rights of the community which calls for some sort of compensation.

[90] The meaning of this term — rendered *kotosaka* in the "Original Commentary" — is not very clear. It perhaps applies to persons who were made slaves on account of some offense or vice. I am not sure, however, that the real meaning is not that the husband, mortified that his wife has left him from dislike, sells her as a slave.

the inmates of the houses by the roadside say: 'Why should people cook rice at their own pleasure on our road?' and have compelled them to do purgation.

"Again, there are cases when people have applied to others for the loan of pots in which to boil their rice, and the pots have knocked against something and have been upset. Upon this the owner of the pot compels purgation to be made.

"All such practises are habitual among the unenlightened vulgar. Let them now be discontinued without exception, and not be permitted again.

"Again, there are cases in which peasants, when they are about to proceed to the capital, apprehensive lest their riding horses should be worn out and unable to go, give two fathoms of cloth [91] and two bundles of hemp to men of the two provinces of Mikaha or Wohari, to hire them to feed their horses. After they have been to the capital and are on their way home, they make them a present of a spade, and then find that the men of Mikaha, etc., have not only failed to feed their horses properly, but have allowed them to die of starvation. In the case of horses of a superior class, they conceive covetous desires, and invent lying tales of their having been stolen, while in the case of mares which become pregnant in their house, they cause purgation to be made, and in the end make a plunder of the beast.

"Such things have come to our ears, We therefore now establish the following regulation:

"Whenever horses are left at livery or in any of the provinces along the highway, let the owner take with him the man whom he engages for this purpose, and make a full statement to the village elder, handing over to the latter at the same time the articles given as remuneration. It is unnecessary for him to make any further payment when he returns home. If he has caused the horse to suffer harm, he should get nothing.

"If any one disobeys this edict, a severe penalty shall be imposed.

[91] Cloth was evidently used as money.

"The dues payable to Market Commissioners,[92] for main roads, and to ferrymen, are abolished, and lands are granted instead.

"Beginning with the Home provinces, and embracing the provinces in all four quarters, during the agricultural months,[93] let every one apply himself early to the cultivation of the rice-land. It is not meet at such time to let them eat dainty food or drink sake. Let faithful messengers be appointed to intimate this to the Home provinces. And let the Kuni no Miyakko of the provinces in every quarter choose good messengers to urge the peasants to work in accordance with the edict."

Autumn, 8th month, 14th day. An edict was issued, saying:

"Going back to the origin of things, we find that it is Heaven and Earth with the male and female principles of nature,[94] which guard the four seasons from mutual confusion. We find, moreover, that it is this Heaven and Earth[95] which produces the ten thousand things. Amongst these ten thousand things Man is the most miraculously gifted. Among the most miraculously gifted beings, the sage takes the position of ruler. Therefore the Sage Rulers, *viz.*, the Emperors, take Heaven as their exemplar in ruling the World, and never for a moment dismiss from their breasts the thought of how men shall gain their fit place.

"Now as to the names of the early Princes, the Omi, Muraji, Tomo no Miyakko and Kuni no Miyakko have divided their various Be[96] and allotted them severally to their various titles (or surnames). They afterward took the

[92] The "Shoku-in-ryō" says the Market Commissioner shall have superintendence of the currency, commerce, the genuineness of wares, the justness of weights and measures, buying and selling prices, and prohibitions and offenses (relating thereto).

[93] *I.e.*, of getting in the crops.

[94] The Yin and Yang of Chinese philosophy. The interlinear gloss has *samuku-atataka, i.e.*, "cold and warm," a most inadequate rendering.

[95] *I.e.*, Nature.

[96] Instituted in commemoration of Princes and bearing their names, or names intended to recall their memory.

various Be of the people, and made them reside in the provinces and districts, one mixed up with another. The consequence has been to make father and child bear different surnames, and brothers to be reckoned of distinct families, while husbands and wives have names[97] different from one another. One family is divided into five or split up into six, and both Court and country are therefore filled with contentious suits. No settlement has been come to, and the mutual confusion grows worse and worse. Let the various Be, therefore, beginning with those of the reigning Emperor and including those in the possession of the Omi, Muraji, etc., be, without exception, abolished, and let them become subjects of the State. Those who have become Tomo no Miyakko by borrowing the names of princes, and those who have become Omi or Muraji on the strength of the names of ancestors,[98] may not fully apprehend our purport, and might think, if they heard this announcement without warning, that the names borrowed by their ancestors would become extinct. We therefore make this announcement beforehand, so that they may understand what are Our intentions.

"The children of rulers succeed one another in the government of the Empire, and it is well known that the names of the actual Emperor and of his Imperial ancestors will not be forgotten by the world. But the names of sovereigns are lightly given to rivers and plains,[99] or com-

[97] Names must here apply to surnames, or rather Be names. The Japanese at this time had no proper surnames, and the Chinese characters for the two kinds of names are not always rightly distinguished.

[98] The "Shukai" quotes here the instances of Kibitsuhiko no Mikoto, whose descendants were called Kibi no Omi, and Achiki, whose descendants were styled Achiki no Fubito.

[99] The "Shukai" editor instances Annei Tennō, whose name of Shikitsu-hiko is borne by the plain of Shiki in Yamato, and Yūriaku Tennō, whose name of Ohohatsuse is applied to the River Hatsuse-gawa. But it is more likely that the facts are the other way, and that the names of places are given to the Emperors.

The "Shoku-ni-hon-go-ki" (a continuation of "Nihongi") records an edict which directed the alteration of names of persons, villages, mountains, or rivers, which coincide with the names (*imina*) of Emperors.

mon people are called by them. This is a truly fearful state of things. The appellations of sovereigns, like the sun and moon, will float afar: the names of those of the Imperial line will last forever, like unto Heaven and Earth. Such being our opinion, we announce as follows: 'Do ye all, from those of the Imperial line down to the Ministers, the Daibu, Omi, Muraji, and Tomo no Miyakko, who do Us service, in short all persons of whatever Uji [100] (One book has 'royal subjects of whatever name'), give ear to what We say. With regard to the form of your service, We now abolish the former offices and constitute afresh the hundred bureaus. We shall, moreover, grant grades of rank and confer official dignities.[101]

"Let the local Governors who are now being dispatched, and also the Kuni no Miyakko of the same provinces, give ear to what we say. In regard to the method of administration notified last year to the Court Assembly, let the previous arrangement be followed, and let the rice-lands which are received and measured be granted equally to the people, without distinction of persons. In granting rice-lands the peasants' houses should adjoin the land. Those whose houses lie near the lands must therefore have the preference. In this sense receive Our injunctions.

"In regard to commuted taxes,[102] they should be collected from males only.

"Laborers should be supplied at the rate of one for every fifty houses. The boundaries of the provinces should be examined and a description or map prepared, which should be brought here and produced for Our inspection. The names of the provinces and districts will be settled when you come.

"With respect to the places where embankments are to be constructed, or canals dug, and the extent of rice-land to be brought under cultivation, in the various provinces, uni-

[100] House of nobles.

[101] This edict seems intended as a final severance of titles of various kinds from the offices they nominally represent. Official rank and grade of office do not invariably correspond, though they do in a general way.

[102] Of other things than rice.

form provision will be made for causing such work to be executed.

"Give ear to and understand these injunctions."

9th month. The Shōtoko Kuromaro, Takamuko no Hakase, was sent to Silla to cause them to send a hostage. Ultimately the tribute from Imna was discontinued.

In this month the Emperor occupied the temporary Palace of Kahadzu. (Some books have "detached Palace.")

In this year the rats of the province of Koshi drew together in troops by night and day, and took their departure toward the East.

(A.D. 647.) 3rd year, Spring, 1st month, 15th day. There was archery at the Court.

On this day Koryŏ and Silla sent messengers together to offer tribute.

Summer, 4th month, 29th day. An edict was issued as follows:

"The Empire was entrusted by the Sun-goddess to her descendants, with the words: 'My children, in their capacity of deities, shall rule it.' (The phrase means to follow the way of the gods, or again to possess in oneself the way of the Gods.) For this reason, this country, since Heaven and Earth began, has been a monarchy. From the time that Our Imperial ancestor [103] first ruled the land, there has been great concord in the Empire, and there has never been any factiousness. In recent times, however, the names, first of the gods, and then of the Emperors, have in some cases been separated (from their proper application) and converted into the Uji of Omi or Muraji, or they have been separated and made the qualifications of Miyakko, etc. In consequence of this, the minds of the people of the whole country take a strong partisan bias, and conceiving a deep sense of the me and thee, hold firmly each to their names. Moreover the feeble and incompetent Omi, Muraji, Tomo no Miyakko and Kuni no Miyakko make of such names their family names; and so the names of gods and the names of sovereigns are applied to persons and places in an unauthorized manner, in accord-

[103] Jimmu Tennō.

ance with the bent of their own feelings. Now, by using the names of gods and the names of sovereigns as bribes, they draw to themselves the slaves of others, and so bring dishonor upon unspotted names. The consequence is that the minds of the people have become unsettled and the government of the country can not be carried on. The duty has therefore now devolved on Us in Our capacity as Celestial Divinity, to regulate and settle these things. In order to make them understood, and thereby to order the State and to order the people, We shall issue, one after another, a succession of edicts, one earlier, another later, one to-day and another to-morrow. But the people, who have always trusted in the civilizing influence [104] exercised by the Emperors, and who are used to old customs, will certainly find it hard to wait until these edicts are made. We shall therefore remit to all, from Princes and Ministers down to the common people of all classes, the tax in lieu of service."

In this year Wogohori [105] was pulled down and a Palace built.

The Emperor, having taken up his residence in the Palace of Wogohori, established a Law for Ceremonies, the regulations of which were as follows:

All persons holding official rank must draw up in lines to right and left outside the south gate at the hour of the Tiger,[106] and wait there until the first appearance of the sun. They shall then enter the Court, and having made their obeisances, shall attend in the Hall. Those who come late will not be permitted to enter and take up their attendance. When the hour of the Horse [107] arrives, they shall retire when they hear the sound of the bell. The officer whose business it is to strike the bell shall wear a red apron. The bell-stand shall be set up in the Middle Court.

[104] The interlinear gloss is *mi omofu koto, i.e.*, "august thoughts," which is ludicrously inadequate. It is impossible to render such phrases in pure Japanese as it would be in Anglo-Saxon.

[105] The small government house of a district. It seems to have become a proper name.

[106] 3 to 5 A.M.

[107] 11 to 1, noon.

The engineer of the rank of Daisen,[108] Aratawi no Hirafu,[109] Yamato no Aya no Atahe, mistakenly dug a canal which he led to Naniha and thereby distressed the people. Upon this some one presented a memorial of remonstrance, and the Emperor made a decree, saying: "We unwisely gave ear to Hirafu's misrepresentations, and so dug this canal to no purpose. It is We who are to blame." That same day the work was discontinued.[110]

Winter, 10th month, 11th day. The Emperor made a progress to the hot baths of Arima. He was accompanied by the Oho-omi of the Right and Left, and by the other Ministers and Daibu.

12th month, last day. The Emperor returned from the hot baths and stayed in the temporary Palace of Muko.

On this day the Palace of the Prince Imperial took fire, to the great marvel of the people of that time.

In this year there were instituted caps of seven kinds and thirteen grades.

The first was called Shoku-kwan.[111] Of this there were two grades, the greater and the lesser. It was made of woven stuff, and embroidered on the borders. The color of the clothing was in both cases dark purple.

The second was called Shu-kwan.[112] Of this there were two grades, the greater and the lesser. It was made of em-

108 This rank was not introduced until later.

109 It is the same person who is called above Hirafu, Yamata no Aya no Atahe, and below Hirafu, Aratawi no Atahe. A few lines further on, the Emperor speaks of him as Hirafu. The complete title Aratawi no Hirafu, Yamato no Aya no Atahe, corresponds pretty exactly to such an English description as "Edmund of Langley, Duke of York." Hirafu is the personal name corresponding to Edmund; Langley and Aratawi are names of places, the residences of the persons in question or their forefathers; Duke and Atahe are titles. Yamato no Aya is, however, the name of a community of artizans of presumed Chinese descent who were settled in Yamato, while York is a territorial designation of which, it may be noted, there are plenty among the ancient Japanese nobility.

110 I have myself seen a canal in course of construction at Osaka, which cost many thousands of dollars, and which was ultimately abandoned as impracticable.

111 *I.e.*, woven-cap. No doubt some special fabric is meant, which it is now difficult to identify.

112 Embroidered cap.

broidered stuff. The border of the cap and the color of the clothing was the same as for the Shoku-kwan.

The third was called Shi-kwan.[113] Of this there were two grades, the greater and the lesser. It was made of purple material, with a border of woven stuff. The color of the clothing was light purple.

The fourth was called Kin-kwan.[114] Of this there were two grades, the greater and the lesser. The greater Kin-kwan was made of Dai-haku-sen [115] brocade, and had the cap-border of woven stuff: the lesser Kin-kwan was made of Shō-haku-sen brocade, and had the cap-border of Dai-haku-sen brocade. The color of the clothing was in both cases true dark red.

The fifth was called Sei-kwan,[116] and was made of blue silk. Of this there were two grades, the greater and the lesser. The greater Sei-kwan had a border of Dai-haku-sen brocade. The color of the clothing was in both cases deep violet.

The sixth was called Kok-kwan,[117] and was made of black silk. Of this there were two grades, the greater and the lesser. The greater Kok-kwan had a border of wheel-pattern brocade. The lesser Kok-kwan had a border of diamond-pattern brocade. The color of the clothing was in both cases green.[118]

The seventh was called Kembu [119] (the initial or lowest rank. It was also called Risshin).[120] It was made of black silk and had a border of dark violet.

[113] Purple cap.

[114] Brocade-cap.

[115] Nothing more is known of this than that Hakusen seems to have been the name of a place.

[116] Blue cap. Neither the Chinese nor Japanese in ordinary speech or writing think it worth while to distinguish between green and blue. The Chinese character used here stands for both colors, and the corresponding Japanese word *awoki* may be either green or blue. It is also used of a pale complexion, and, strange to say, of a black horse. It does not follow that these nations can not distinguish between green and blue. I have seen a dyer's sample book which contained numerous shades of both, each with an appropriate name.

[117] Black cap.

[118] Especially grass-green.

[119] *Kembu* means "to establish valor."

[120] *Risshin* means "advancement."

In addition to the above there were To-kwan,[121] made of black silk. These caps had varnished gauze stretched behind.

Distinctions of rank were indicated by the border and the hair ornaments.[122] The latter were in shape like a cicada. The hair ornaments of the grades from the Lesser Kin-kwan upward were of a combination of gold and silver: the hair ornaments of the Greater and Lesser Sei-kwan were made of silver: the hair ornaments of the Greater and Lesser Kok-kwan were made of copper. The Kembu caps had no hair ornaments.

These caps were worn at Grand Assemblies,[122] when foreign guests were entertained, and at the (Buddhist) maigre feasts of the fourth [123] month and seventh month.

Silla sent Kim Chhyun-chhyu, a Superior Minister, of the rank of Greater Ason, and others to accompany the Hakase, Takamuko no Kuromaro, of Shōtoku rank, and Oshikuma, Nakatomi no Muraji, of middle Shōsen rank, and bring a present to the Emperor of a peacock and a parrot. Chhyun-chhyu was made a hostage. He was a handsome man, who talked and smiled agreeably.[124]

The Nutari [125] barrier was constructed, and a barrier-settlement established. Old men talked to one another, saying: "The migration of the rats toward the East some years ago prefigured the making of this barrier."

(A.D. 648.) 4th year. Spring, 1st month, 1st day. The ceremony of New Year's congratulations took place.

In the evening the Emperor proceeded to the Palace of Toyosaki in Naniha.

2nd month, 1st day. Student priests were sent to Korea.

8th day. The Oho-omi Abe invited the four classes [126] to the Temple of Shitenōji, where, having brought in four

121 Stirrup-caps, so called no doubt from their shape.

122 As at the New Year's receptions, the ceremony of accession, etc.

123 The anniversary of the birth of Buddha and the festival of All-Souls — now known as *bon*.

124 He is mentioned in the "Tongkam."

125 In Echigo, as a defense against the Yemishi or Ainos.

126 Of Buddhists, *viz.:* Biku (Bhikchu), Bikuni (Bhikchunī), Uhasoku (Upāsaka) and Ubai (Upāsika). Priests, nuns, and lay members, male and female.

images of Buddha, he had them enshrined within the pagoda. He constructed a figure of the wondrous Vulture Mountain, which he made by piling up drums on one another.

Summer, 4th month, 1st day. The old caps were discontinued. The Oho-omi of the Left and Right, however, continued to wear the old caps.

This year Silla sent envoys bearing tribute.

The barrier of Ihabune [127] was put to rights as a precaution against the Yemishi. Eventually subjects from the provinces of Koshi and Shinano were selected, and a barrier-settlement for the first time established.

5th year. Spring, 1st month, 1st day. The New Year's congratulations took place.

2nd month. Nineteen cap grades were instituted, as follows:

First	Dai-shiki	(greater woven-stuff)
Second	Shō-shiki	(lesser woven-stuff)
Third	Dai-shū	(greater embroidery)
Fourth	Shō-shū	(lesser embroidery)
Fifth	Dai-shi	(greater purple)
Sixth	Shō-shi	(lesser purple)
Seventh	Upper Dai-kwa	(greater flower)
Eighth	Lower Dai-kwa	(greater flower)
Ninth	Upper Shō-kwa	(lesser flower)
Tenth	Lower Shō-kwa	(lesser flower)
Eleventh	Upper Dai-sen	(greater mountain)
Twelfth	Lower Dai-sen	(greater mountain)
Thirteenth	Upper Shō-sen	(lesser mountain)
Fourteenth	Lower Shō-sen	(lesser mountain)
Fifteenth	Upper Dai-otsu	
Sixteenth	Lower Dai-otsu	
Seventeenth	Upper Shō-otsu	
Eighteenth	Lower Shō-otsu	
Nineteenth	Risshin	(Promotion or advancement)

[127] In Echigo.

In this month an order was given to the Hakase, Takamuko no Kuromaro, and the Buddhist Priest Bin to establish Eight Departments of State and one hundred bureaus.[128]

3rd month, 17th day. Abe no Oho-omi died. The Emperor proceeded to the Shujaku [129] gate, where he raised up lamentations for him and showed much emotion. The Empress Dowager, the Prince Imperial, and the other Princes, together with the Ministers of every rank, all, following his example, mourned and lamented.[130]

24th day. Hiuga, Soga no Omi (styled Musashi) slandered the Oho-omi Kurayamada to the Prince Imperial, saying: "Maro, thy servant's elder brother by a different mother, is watching the opportunity of the Prince Imperial making an excursion to the seaside, in order to do him a mischief. He will ere long commit treason." The Prince Imperial believed this. The Emperor sent Ohotomo no Komano Muraji, Mikuni no Maro no Kimi, and Hodzumi no Kurafu no Omi to the Oho-omi, Kurayamada no Maro, and questioned him as to the truth of the charge of treason. The Oho-omi answered and said: "I will have a personal interview with the Emperor, and shall then answer to the charge brought against me." The Emperor again sent Mikuni no Maro no Kimi and Hodzumi, Kurafu no Omi, to investigate the circumstances of the treason. The Oho-omi, Maro, again answered as before. The Emperor was therefore about to raise an armed force and surround therewith the Oho-omi's house, when the Oho-omi, taking with him his two sons, Hōshi [131] and Akagoma (also called Mawosu), fled by way of Chinu toward the boundary of the province of Yamato. Before this, Koshi, the Oho-omi's eldest son, was already staying in Yamato, where he was building the Temple.

128 These eight Departments were in imitation of the six boards of the Thang Dynasty in China.

129 The Scarlet Bird or South Gate.

130 The official character of the mourning is shown by the fact that it took place at the Southern Gate of the Palace. The Emperor's official position is facing the South, even at this day.

131 *Hōshi* means "Buddhist priest."

(This means that he was staying in the Yamada house.) Now being suddenly apprised that his father was coming thither in flight, he went out to meet him at the great Tsuki tree in Imaki. Having approached, he took the lead and entered the Temple. Then he looked back to the Oho-omi and said: "Koshi desires to advance straight on in person, and oppose the army which is coming." But the Oho-omi would not allow it. That night Koshi conceived the idea of burning the Palace (the Palace of Woharida is meant), and went on assembling troops.

25th day. The Oho-omi addressed his eldest son Koshi, saying: "Dost thou love thy life?" Koshi answered and said: "I love it not." The Oho-omi thereupon harangued the priests of the Yamada Temple, his eldest son Koshi and some tens of other persons, saying: "Shall one who is in the position of vassal contrive treason against his Lord? Shall the duty of a son to a father be brought to nothing? This temple was originally built, not for me personally, but under a vow for the sake of the Emperor. I have now been slandered by Musashi, and I fear that I shall be unjustly put to death. With so near a prospect of the yellow springs,[132] I would withdraw from life still cherishing fidelity in my bosom, and the object of my coming to this Temple is that my last moments may be made easier."

When he had done speaking, he opened the door of the Buddha Hall and uttered a vow, saying: "In all future births and existences, let me not have resentment against my sovereign!" When he had made this vow, he strangled himself and died. His wife and children, to the number of eight persons, sacrificed themselves with him.

On this day, Oho-tomo no Koma no Muraji and Soga no Hiuga no Omi were sent as Generals in command of a body of troops to pursue the Oho-omi. General Ohotomo no Muraji and his colleague had gone as far as Kuroyama when Mu, Hashi no Muraji, and Omimaro, Uneme no Omi, came running from the Yamada Temple, and brought information that the Oho-omi Soga, with his three sons and one daughter,

[132] Hades.

had already committed suicide together by strangulation. The Generals therefore returned from Tajihi no Saka.

26th day. The wife, children, and personal attendants of the Oho-omi Yamada, who committed suicide by strangulation, were many. Kurafu, Hodzumi no Omi, arrested in a body the Oho-omi's people, *viz.:* Tsukushi, Taguchi no Omi, and others, placed cangues round their necks, and tied their hands behind their backs. That night, Maro, Ki no Omi, Hiuga, Soga no Omi, and Kurafu, Hodzumi no Omi, having surrounded the Temple with an armed force, called Shiho, Mononobe no Futsuta no Miyakko, and ordered him to cut off the Oho-omi's head. Upon this Futsuta no Shiho drew his sword, raised up the body on its point, yelled and reviled, and then cut it off.

30th day. There were executed, as implicated with the Oho-omi, Soga no Yamada, Tsukushi, Taguchi no Omi, Miminashi no Dōtoko, Takada no Sikowo,[133] Nukadabe no Yumasu no Muraji, Hada no Adera and others, fourteen persons in all. Nine were strangled,[134] and fifteen banished.

In this month, messengers were sent to take over the property of the Oho-omi, Yamada. Among his property was a beautiful book with the inscription, "Book belonging to the Prince Imperial," and a valuable object inscribed "Property of the Prince Imperial." When the messengers returned and reported the circumstances of their having taken over the property, the Prince Imperial recognized for the first time that the heart of the Oho-omi had remained pure and unspotted. He was seized with shame and remorse for the past, and bewailed his fate incessantly. Hiuga no Omi was accordingly appointed Viceroy of Tsukushi. The people of the time said to one another, "Is not this a disguised banishment?"

When Sogo no Miyakko hime, consort of the Prince Imperial, heard that her father the Oho-omi had been decapitated

133 Ugly-man.

134 Owing to the objection entertained in China and Japan to the mutilation of the body, hanging or strangulation is reckoned a less severe punishment than decapitation.

by Shiho, she took it deeply to heart and grieved bitterly. She detested hearing Shiho's name mentioned, and so her personal attendants, whenever they had occasion to speak of salt (*shiho*), altered the word and called it Kitashi.[135] At last Miyakko hime died of a broken heart. When the Prince Imperial heard that she had passed away, he was grieved and deeply shocked, and bewailed her loss exceedingly. Upon this Mitsu, Nunaka Kahara no Fubito, came forward and presented verses of poety as follows:

On a mountain stream
Two mandarin-ducks [136] there be,
Well matched together:
But the wife who was a like mate for me
Who is it that has taken away?

This was the first verse.

Though on every tree
The flowers are blooming,
How can it be that
My darling wife
Does not blossom again?

This was the second verse.

The Prince Imperial, with a sigh of deep despair, praised the verses, saying: "How beautiful! how pathetic!" So he gave him his lute and made him sing them. He also presented him with four *hiki* of silk, twenty *tan* of cloth, and two bags of floss silk.

Summer, 4th month, 20th day. Kose no Tokodako no Omi, of the Shōshi rank, was granted the rank of Daishi, and was made Oho-omi of the Left.

Ohotomo no Nagatoko no Muraji (styled Mūmakahi) of Shōshi rank, was granted the rank of Daishi, and was made Oho-omi of the Right.

5th month, 1st day. Shikofu, Miwa no Kimi, of Lower Shōkwa rank, Tsunomaro, Harahibe, no Muraji [137] of Upper Daisen rank, and others were sent to Silla.

[135] Hard or coarse salt.

[136] The emblem of conjugal love in China and Japan, like the turtle-dove in Europe.

[137] A note in the "Shukai" identifies this family with the Kamori no

This year, the Queen of Silla sent Kim Ta-sya, Sa-son of Sa-tök-pu, as hostage. He had a suite of thirty persons: One Buddhist priest, two Si-rang,[138] one Assistant, one Usher, five Chung-kēk,[139] ten Artists,[140] one Interpreter, and sixteen servants of various kinds — in all thirty-seven persons.

(A.D. 650.) Hakuchi,[141] 1st year, Spring, 1st month, 1st day. The Imperial chariot proceeded to the Palace of Ajifu, where the Emperor viewed the ceremonies of the New Year's congratulations.

On this day the Imperial chariot returned to the Palace.

2nd month, 9th day. Shikofu, Kusakabe no Muraji, Governor of the Province of Anato, presented to the Emperor a white pheasant, saying: "Nihe, a relation of Obito, the Kuni no Miyakko, caught it on the 9th day of the first month on Mount Wonoyama." Upon this inquiry was made of the Lords of Pèkché, who said: "In the eleventh year[142] of Yung-p'ing, in the reign of Ming Ti of the Later Han Dynasty, white pheasants were seen in a certain place." Further inquiry was made of the Buddhist priests, who answered and said: "With our ears we have not heard, nor with our eyes have we seen such. May it please Your Majesty to order a general amnesty; and so give joy to the hearts of the people."

The Priest Dōtō said: "At one time Koryö desired to build a Buddhist temple. There was no place which was not examined for this purpose. Then in a certain place a white deer was seen quietly moving, and eventually a temple was built on this spot. It was called the Temple of the Park of the White Deer, and the practise of the Buddhist Law was there permanently established. Again, a white sparrow was seen at the farmstead of a certain temple. The people of the country

Muraji of the "Seishiroku." They seem to have had originally something to do with the performance of the *harahi*, or purification ceremonies.

138 In China, Vice-Presidents of a Board; chancellors.

139 Literally, Middle guests, officials of middle rank.

140 Including skilled artizans.

141 *I.e.*, "white pheasant." The reason for this name of the year-period appears below.

142 A.D. 68.

all said that it was a good omen. Moreover, envoys sent to Great Thang [143] brought back a dead crow with three legs.[144] The people of the country again said that this was a good omen. Though these things are trifles, yet they are deemed of favorable omen. Much more is this so in the case of a white pheasant."

The Priest Bin said: "This is to be deemed a lucky omen, and it may reasonably be accounted a rare object. I have respectfully heard that when a Ruler extends his influence to all four quarters, then will white pheasants be seen. They appear, moreover, when a Ruler's sacrifices are not in mutual disaccord, and when his banquets and costumes are in due measure. Again, when a Ruler is of frugal habits, white pheasants are made to come forth on the hills. Again, they appear when the Ruler is sage and humane. In the time of the Emperor Ch'ēng Wang of the Chou Dynasty, the Yüeh-shang [145] family brought and presented to the Emperor a white pheasant, saying: 'We were told by the old men of our country: "What a long time it has been since there have been any exceptional storms or long-continued rains, and that the great rivers and the sea have not surged up over the land! Three years have now elapsed. We think that in the Central Land there is a Sage. Would it not be well to go and pay your respects at his Court?" We have therefore come, having tripled our interpreters.' Again, in the first year of Hien-ning [146] in the reign of Wu-ti of the Tsin Dynasty, one was seen in the Sung-tsze. This is accordingly a favorable omen. A general amnesty ought to be granted."

Upon this the white pheasant was let loose in the garden.

15th day. The array of guards at Court was like that on the occasion of a New Year's reception. The Oho-omi of the Right and Left and all the functionaries formed four lines outside of the purple gate. Ihimushi, Ahata no Omi, and

143 China.

144 We have obviously here an echo of the Chinese myth of a red three-legged crow which inhabits the sun, and which has all manner of mystical significance.

145 The name of a region lying to the south of China.

146 A.D. 275.

three others were made to take the pheasant's litter and move off ahead, while the Oho-omi of the Right and Left at the head of all the functionaries, and Phung-chyang, Lord of Pèkché, his younger brother Sē-syöng, Chhyung-seung,[147] the physician to the King of Koryö, by name Mo-chhi, the scholar attached to the Court of Silla, and others, advanced into the Central Court. These four men, *viz.*, Maro, Mikuni no Kimi, Takami, Wina no Kimi, Mikaho, Miwa no Kimi, and Maro Kida,[148] Ki no Omi, taking up the pheasant's litter in turn, advanced in front of the Hall. Then the Oho-omi of the Right and Left approached and held the litter by the forward end. The Prince of Ise, Maro, Mikuni no Kimi, and Woguso, Kura no Omi, took hold of the hinder end of the litter and placed it before the Imperial throne. The Emperor straightway called the Prince Imperial, and they took it and examined it together. The Prince Imperial having retired, made repeated obeisances, and caused the Oho-omi Kose to offer a congratulatory address, saying: "The Ministers and functionaries offer their congratulations. Inasmuch as Your Majesty governs the Empire with serene virtue, there is here a white pheasant, produced in the western region. This is a sign that Your Majesty will continue for a thousand autumns and ten thousand years peacefully to govern the Great-eight-islands [149] of the four quarters. It is the prayer of the Ministers, functionaries, and people that they may serve Your Majesty with the utmost zeal and fidelity."

Having finished this congratulatory speech, he made repeated obeisances. The Emperor said:

"When a sage Ruler appears in the world and rules the Empire, Heaven is responsive to him, and manifests favorable omens. In ancient times, during the reign of Ch'ēng-wang of the Chou Dynasty, a ruler of the Western land,[150]

147 Phung-chyang's uncle.

148 So the "Shukai" edition. But it has been conjectured with some probability that Kida is really the name of the Silla scholar just mentioned, which has come in here by mistake.

149 Oho-ya-shima.

150 China.

and again in the time of Ming Ti of the Han Dynasty, white pheasants were seen. In this our Land of Japan, during the reign of the Emperor Homuda,[151] a white crow made its nest in the Palace. In the time of the Emperor Oho-sazaki,[152] a Dragon-horse appeared in the West.[153] This shows that from ancient times until now, there have been many cases of auspicious omens appearing in response to virtuous rulers. What we call phœnixes, unicorns, white pheasants, white crows, and such like birds and beasts, even including herbs and trees, in short all things having the property of significant response, are favorable omens and auspicious signs produced by Heaven and Earth. Now that wise and enlightened sovereigns should obtain such auspicious omens is meet and proper. But why should We, who are so empty and shallow, have this good fortune? It is no doubt wholly due to our Assistants, the Ministers, Omi, Muraji, Tomo no Miyakko and Kuni no Miyakko, each of whom, with the utmost loyalty, conforms to the regulations that are made. For this reason, let all, from the Ministers down to the functionaries, with pure hearts reverence the gods of Heaven and Earth, and one and all accepting the glad omen, make the Empire to flourish."

Again he commanded, saying:

"The provinces and districts in the four quarters having been placed in our charge by Heaven, We exercise supreme rule over the Empire. Now in the province of Anato, ruled over by Our divine ancestors, this auspicious omen has appeared. For this reason We proclaim a general amnesty throughout the Empire, and begin a new year-period, to be called Haku-chi.[154] Moreover we prohibit the flying of falcons within the limits of the province of Anato."

Presents were made to the Ministers, Daibu and officials of lower rank down to the clerks, varying in value according to their rank. Hereupon the local Governor, Shikofu, Kusa-

[151] Ōjin Tennō.

[152] Nintoku Tennō.

[153] The dragon-horse has wings on its head. It crosses water without sinking. It appears when an illustrious sovereign is on the throne.

[154] White pheasant.

kabe no Muraji, was commended and granted the rank of Daisen, together with liberal presents. The commuted taxes and *corvées* of Anato were remitted for three years.

Summer, 4th month. Silla sent Envoys to offer tribute.

One book says: "In the reign of this Emperor the three countries of Koryŏ, Pèkché and Silla sent envoys bearing tribute every year."

Winter, 10th month. In respect of the tombs which had been demolished in order to include the ground in a site for a Palace, and of the people who had been made to remove for the same purpose, presents were given, varying in value. This having been done, the chief builder, Hirafu Aratawi no Atahe, was sent to set up the boundary-posts of the Palace.

In this month the construction was begun of an embroidery [155] figure of Buddha sixteen feet in height with its attendant Bosatsu, and of figures of beings of the eight classes [156]— forty-six figures in all.

In this year, Ohoguchi, Aya no Yamaguchi no Atahe, in obedience to an Imperial order, carved one thousand images of Buddha.

(A.D. 651.) Winter, 12th month, last day. More than 2100 priests and nuns were invited to the Palace of Ajifu, and made to read the Issaikyō.[157]

That night over 2700 lights were lit in the courtyard of the Palace, and there were caused to be read the Antaku and Dosoku [158] Sutras, etc. Upon this, the Emperor removed

[155] No doubt what we call tapestry.

[156] The eight classes are described as (1) Heaven; (2) Dragons; (3) Yasha, the Sanskrit Yaksha, a kind of demons; (4) Kentatsuba, the Sanskrit Gandharva, a kind of demons; (5) Asura, the mightiest of all demons; (6) Karora, Sanskrit Garuda, a kind of monstrous bird; (7) Kinnara, Sanskrit Kimnara, doubtful (horned) spirits, the musicians of Kuvērâ; (8) Makōraka, Sanskrit Mahoraga, demons shaped like a boa.

[157] The complete Buddhist canon as received in China. It consists of hundreds of volumes, and was no doubt read by the *tendoku* system, *i.e.*, by reading a few words at the beginning and at the end of each volume, turning rapidly over the intermediate pages by a single motion of the hand.

[158] These are not known as Sutras. Probably they were litanies used as suitable for the occasion of taking up a residence in the new Palace.

his residence from Oho-gohori to the new Palace. It received the name of the Palace of Naniha no Nagara no Toyosaki.

This year the Silla tribute-envoys, Chi-man, of Sa-son rank, and his companions anchored at Tsukushi, wearing garments of the Thang country. The Government, disgusted at this wanton change of habit, reproved them and drove them back again. At this time Kose no Oho-omi addressed the Emperor, saying: "If we do not give a blow to Silla at this present time, we shall certainly have to regret it afterward. Now as to the manner of giving a blow to Silla, we can do so without raising a sword. From the port of Naniha as far as Tsukushi let the surface of the sea be covered with ships, one touching another. Then if Silla be summoned and called to an account for her offenses, it will be easy for us to gain our object."

(A.D. 652.) 3rd year, Spring, 1st month, 1st day. When the New Year's ceremonies were over, the Imperial chariot proceeded to the Palace of Oho-gohori.

20th day. The explanations of the Sutras were discontinued. From this day forward rain began to fall continually, lasting for nine days. It demolished buildings, and destroyed the young rice-plants in the fields. Many men, horses, and oxen were drowned.

In this month the registers of population were prepared. Fifty houses were made a township, and for each township there was appointed an elder. The senior member of the family [159] was always made the head of the household. The houses were all associated in groups of five for mutual protection, with one elder to supervise them one with another.

Autumn, 9th month. The building of the Palace was completed. It is impossible adequately to describe the appearance of the Palace Halls.

Winter, 12th month, last day. The priests and nuns of the Empire were invited to the interior of the Palace and

An-taku means "peaceful-house," and *Do-soku* "earth-side," or perhaps "earth-survey."

[159] *I.e.*, the eldest son or heir, to the exclusion of uncles, say the commentators. This would be primogeniture. This principle had not yet become established for the succession to the throne.

entertained with meager fare. Plentiful alms were given, and lights kindled.

(A.D. 653.) Autumn, 7th month. Takada no Nemaro and his colleagues, the Ambassadors sent to Great Thang, were drowned by the sinking of their ship in the Gate [160] of Takashima, off the coast of Satsuma. Only five men, who lashed themselves to a plank, floated ashore on the island of Takashima. They knew not what to do, until one of the five, named Kadobe no Kogane, gathered bamboos [161] and made of them a raft, with which they anchored at the island of Shitoji-shima. These five men passed six days and six nights without any food whatever. Thereupon Kogane was complimented by the Emperor, advanced in rank, and presents given him.

This year the Prince Imperial petitioned the Emperor, saying: "I wish the Imperial residence were removed to the Yamato capital." The Emperor refused to grant his request. Upon this the Prince Imperial took with him the Empress Dowager, the Empress Hashibito, and the younger Imperial Princes, and went to live in the temporary Palace of Asuka no Kahabe in Yamato. At this time the Ministers and Daibu, with the various functionaries, all followed and changed their residence. The Emperor resented this, and wished to cast away the national Dignity. He had a palace built in Yamazaki and sent a song to the Empress Hashibito, saying:

"The pony which I keep,
I put shackles on
And led it not out:
Can any one have seen
The pony which I keep?"

5th year, Spring, 1st month, 1st day. In the night the rats migrated toward the Yamato capital.

Winter, 10th month, 1st day. The Prince Imperial, being informed that the Emperor had taken ill, proceeded to the Naniha Palace with the Empress Dowager, the Empress

[160] A narrow passage between two islands. Or it may mean the entrance to a harbor.

[161] *Takashima* means "bamboo island."

Hashibito, and also accompanied by the younger Imperial Princes and Ministers.

10th day. The Emperor died in the State Bedchamber. He was temporarily interred in the southern courtyard. Dōtoko, Mozu no Hashi no Muraji, of Upper Shōsen rank, superintended the business of the Palace of Temporary Interment.

12th month, 8th day. He was buried in the *misasagi* of Shinaga at Ohosaka.[162]

On this day, the Prince Imperial, accompanied by the Empress Dowager, changed his residence to the Temporary Palace of Kahabe in Yamato. Old people said: "The migration of the rats to the Yamato capital was an omen of the transference of the capital thither."

In this year, Koryŏ, Pèkché and Silla sent ambassadors of condolence.

[162] In the province of Kahachi.

THE NIHONGI

THE LATER RULERS

Book XXVI

THE EMPRESS AME-TOYO-TAKARA IKASHI-HI TARASHI-HIME [1]

The Empress Ame-toyo-takara ikashi-hi tarashi-hime first married the Emperor Tachibana no toyohi's [2] grandson, Prince Takamuku, and bore to him the Imperial Prince Aya. She was afterward married to the Emperor Oki-naga tarashi-hi hiro-nuka,[3] to whom she bore two sons and one daughter. In his second year she was raised to the rank of Empress-consort, as may be seen in the history of the Emperor Oki-naga tarashi-hi hiro-nuka. In the thirteenth year of his reign, Winter, the tenth month, the Emperor Oki-naga tarashi-hi hiro-nuka died. In the first month of the following year the Empress assumed the Imperial Dignity. In the sixth month of the fourth year of the new reign, she resigned the Dignity to the Emperor Ame-yorodzu-toyohi, and was entitled Empress Dowager. The Emperor Ame-yorodzu-toyohi died in the tenth month of the later fifth year.[4]

(A.D. 655.) 1st year, Spring, 1st month, 3rd day. The Empress Dowager assumed the Imperial Dignity in the Palace of Asuka no Itabuki.

Summer, 5th month, 1st day. In the midst of the Void [5] there was seen one riding on a dragon, who resembled a man of Thang in appearance. He had on a broad hat of green oiled stuff. He rode fast from the peak of Katsuraki and disappeared on Mount Ikoma. When it became noon, he

[1] Later known as Saimei Tenno.
[2] Yōmei Tenno.
[3] Jomei Tenno.
[4] *I.e.*, the later of the two year-periods of his reign, *viz.*, Hakuchi.
[5] *Sora.* To be distinguished from *Ten*, heaven or firmament.

galloped off over the firs of Sumiyoshi in a westerly direction.

Winter, 10th month, 13th day. There was a Palace in course of construction at Woharida which it was intended to roof with tiles. But in the recesses of the mountains and on the broad valleys, much of the timber with which it was proposed to erect the Palace buildings rotted. In the end the work was put a stop to, and no building was erected.[6]

This winter the Palace of Asuka no Itabuki [7] was burned, and the Empress therefore removed her residence to the Palace of Asuka no Kahara.

(A.D. 656.) In this year a fresh site for a Palace was fixed upon at Asuka no Wokamoto.

At this time, Koryŏ, Pèkché and Silla together sent envoys to offer tribute. Dark purple curtains were drawn round this Palace site for them, and they were entertained there. At last the Palace buildings were erected, and the Empress removed into them. This Palace was called the later Palace of Asuka no Wokamoto.

Tamu Peak was crowned with a circular enclosure. Moreover on the summit of the Peak, close by where two *tsuki*-trees grew, a lofty building was erected to which the name was given of the Palace of Futa-tsuki.[8] It was also called Amatsu [9] miya.

At this time public works were in favor. Navvies [10] were employed to dig a canal from the western end of Mount Kagu yama as far as the Mountain of Iso no kami. Two hundred barges were loaded with stones from the Iso no Kami Mountain and hauled with the current to the mountain on the east of the Palace, where the stones were piled up to form a wall. The people of that day reviled the work, saying: "This mad canal, which has wasted the labor of over 30,000 men! This

[6] This shows that roofing with tiles was considered an innovation. To this day the shrines of Ise have not tiled roofs.

[7] *Ita-buki* means "shingle-roofed."

[8] *I.e.*, the two *tsukî*-trees.

[9] Palace of Heaven.

[10] Literally, "water workmen," a closely parallel expression to our "navigators," "navvies," whose original business it was to dig canals.

wall-building, which has wasted the labor of over 70,000 men! And the timber for the Palace which has rotted! And the top of the mountain which has collapsed!"

Again they reviled, saying: "May the mound built at Iso no kami break down of itself as fast as it is built!"

(A.D. 658.) Summer, 4th month. Abe no Omi went on an expedition against the Yemishi in command of a fleet of 180 ships. The Yemishi of the two districts of Aita [11] and Nushiro [11] were struck with fear, and tendered their submission. Hereupon the ships were drawn up in order of battle in the bay of Aita. A Yemishi of Aita named Omuka came forward and made an oath, saying: "It is not by reason of the arrival of the Imperial forces that we slaves carry bows and arrows, but because it is our nature to live upon animal food. If we have provided bows and arrows against the Imperial forces, may the Gods of the bay of Aita take note of it! We will serve the Government with pure hearts."

Omuka was accordingly granted the rank of Upper Shō-otsu, and local governors were established in the two districts of Nushiro and Tsugaru. Ultimately the Yemishi of Watari no Shima [12] were summoned together at the shore of Arima and a great feast provided them, after which they were dismissed home.

5th month. A grandson of the Empress named Prince Takeru died. He was eight years of age. His remains were deposited in a temporary tomb which was raised for him over the Imaki valley. The Empress had always esteemed her grandson highly for his obedient conduct. She was therefore beside herself with grief, and her emotion was exceeding great. Sending for the Ministers, she said:

"After ten thousand years and a thousand autumns [13] he must be interred along with us in our own *misasagi.*"

So she made songs, saying:

[11] District of Akita, province of Deha. The former place is also read Agida. It is probably identical with the present Akita.

[12] By Watari no Shima, "the island of the crossing, or ferry," is no doubt meant the Island of Yezo. Arima can not be identified.

[13] A Chinese expression for the date of the death of an Emperor.

"On the Hill of Womure[14]
In Imaki —
If but a cloud
Arose, plain to be seen,
Why should I lament?"

This was the first song.

"I never thought
That he was young[15]
As the young grass
By the riverside whither one tracks
The deer wounded by an arrow."

This was the second song.

"Like the flowing water
Of the River Asuka
Which surges as it flows,
Unceasingly
I long for him!"

This was the third song.

The Empress sang these songs from time to time, and lamented bitterly.

In this month, the Buddhist priests Chitsū and Chitatsu went by the Empress's command to Great Thang on board a Silla ship, where they received instruction from the teacher of religion,[16] Hsüan-ts'ang, on the philosophy of things without life and living beings.[17]

Winter, 10th month, 15th day. The Empress visited the hot baths of Ki. The Empress, remembering her Imperial

[14] A native commentator remarks that *mure* is the Korean word for "mountain." *Womure* would therefore mean "little-mount." There were Korean settlers in Imaki. The sense of the poem is that the Empress would try to console herself with the imagination that a cloud over the young Prince's tomb was his representative.

[15] He was wise beyond his years.

[16] *Hōshi*, equivalent to "D.D." This is the famous Buddhist priest (also called Yüan-chwan) who left China for India in A.D. 629, in fulfilment of a vow. After an absence of seventeen years he returned in A.D. 645, bringing with him 657 volumes of the Buddhist scriptures, besides numerous sacred relics.

[17] Another work states that Chitsū went to Thang to obtain instruction respecting the "Greater Vehicle" (Mahâyanâ). No doubt Buddhism generally is meant by the expression in the text.

grandson, Prince Takeru, grieved and lamented. She exclaimed, saying:

"Though I pass over the mountains
And cross the seas
Yet can I never forget
The pleasant
Region of Imaki.
The first.

With the harbor's
Ebbing tide,
As the sea goes down,
With the darkness behind me
Leaving him, I must go —
The dear one.
My young child!
Leaving him, I must go.[18]
The second.

She commanded Mari, Hada no Oho-kura no Miyakko, saying: "Let these verses be handed down and let them not be forgotten by the world."

11th month, 3rd day. Soga no Akaye no Omi, the official who had charge during the Empress's absence, addressed the Imperial Prince Arima, saying: "There are three faults in the Empress's administration of the affairs of Government. The first is that she builds treasuries on a great scale, wherein she collects the riches of the people. The second is that she wastes the public grain revenue in digging long canals. The third is that she loads barges with stones and transports them to be piled up into a hill." The Imperial Prince Arima, recognizing Akaye's friendly disposition toward himself, was gratified, and replied, saying: "I have only now come to an age when I am fit to bear arms."

5th day. The Imperial Prince Arima proceeded to the house of Akaye, where he went up into an upper story and conspired with him. A leg-rest [19] broke of itself. They

[18] Some editions make the last three lines a distinct poem.

[19] The Chinese characters mean "something inserted between the knees," in hot weather, when in bed, for coolness. A pillow is used for this purpose at Singapore, where it is called "a Dutch wife." The corresponding Chinese term means "a bamboo wife." But the Japanese interlinear gloss has *oshimadzuki*, something which is usually put for a

both recognized that this was a bad omen, and swore to one another to proceed no further. The Imperial Prince returned home, where he was staying for the night, when at midnight Akaye sent Shibi, Mononobe no Yenowi no Muraji, in command of the laborers engaged in building the Palace, to surround the Imperial Prince Arima in his house at Ichifu, and straightway dispatched a mounted courier to inform the Empress.

9th day. The Imperial Prince Arima, with Oho-ishi, Mori no Kimi, Kusuri, Sakahibe no Muraji, and Konoshiro, Shihoya no Muraji, were arrested, and sent to the hot springs of Ki. His toneri Yonemaro, Nihitabe[20] no Muraji, followed him.

Thereupon the Prince Imperial in person questioned the Imperial Prince Arima, saying: "Why didst thou plot treason?" He answered and said: "Heaven and Akaye know. I do not at all understand."

11th day. Kuniso, Tajihi no Wosaha no Muraji, was sent to strangle the Imperial Prince Arima at the Fujishiro acclivity. On this day Konoshiro, Shihoya no Muraji, and the toneri Yonemaro, Nihitabe no Muraji, were executed at the Fujishiro acclivity. When Konoshiro, Shihoya no Muraji, was about to be executed he said: "I request that my right hand may be made a national treasure." Oho-ishi, Mori no Kimi, was banished to the province of Kamitsukenu,[21] and Kusuri, Sakahibe no Muraji, to the province of Wohari.

One book says: "The Imperial Prince Arima, with Akaye, Soga no Omi, Konoshiro, Shihoya no Muraji, Oho-ishi, Mori no Kimi, and Kusuri, Sakahibe no Muraji, divined the future of their treasonous conspiracy by drawing slips of paper." One book says: "The Imperial Prince Arima said: 'First of all we will burn the Palace. Then with five hundred men for a day and two nights we will waylay the

sort of stool to lean the arm on when sitting on the mats, also called *kyōsoku*. The "Wamyōshō" has also *oshimadzuki*, but this word has probably a wider meaning, and includes both objects.

[20] Or Nittabe.

[21] Now Kōdzuke.

Empress at the harbor of Muro, and speedily with a fleet cutting off the land of Ahaji, make as it were a prison. This can be easily accomplished.' Some one objected, saying: 'It can not be so. For all your plans, the faculty of carrying them out is wanting. At the present time, Your Imperial Highness is only nineteen years of age, and has not yet attained to manhood. You must first reach manhood and then you will gain the faculty.'" Another book says: "When the Imperial Prince Arima was plotting treason along with a judicial officer, the leg of the Imperial Prince's arm-rest broke of itself without cause, but he did not cease from conspiring, and was eventually executed."

In this year, Hirafu, Abe no Hikida no Omi, Warden of the Land of Koshi, went on an expedition against the Sushēn. He presented to the Emperor two live white bears.

The Buddhist priest Chiyu made a south-pointing chariot.[22]

It was reported from the province of Idzumo: "On the shore of the northern sea the fish are dying in heaps three feet in depth. In size they resemble the globe-fish.[23] They have the beaks of sparrows and thorny scales several inches long. The common people say that they are sparrows which have gone into the sea and become changed into fish, and give them the name of 'sparrow-fish.'"

One book says: "In the seventh month of the sixth year, Pèkché sent envoys with the following message to the Empress: 'Great Thang and Silla have joined their powers for an attack upon us. They have taken away as prisoners King Wichă, his Queen,[24] and the Heir to the Throne. Our Gov-

[22] *I.e.*, a compass. Tradition says that a south-pointing chariot was made in the days of the Emperor Hoang, so that his troops might find their way surely in foggy weather.

[23] The *Tetraodon hyxtris*, or *fugu*, a poisonous fish, which has the power of puffing out its belly; a kind of globe-fish. There is a pretty conflict of authority as to the fish intended by the character here used. One Japanese dictionary gives same, or shark, and *hata*, the *terranus moara*, while the interlinear gloss is *yebi*, or prawn.

[24] The interlinear version has *Koniworu* for Queen, and *Konikishi* for Heir to the Throne. I can not identify these with any modern Korean words.

ernment has therefore stationed troops on the northwestern frontier and repaired the fortifications as an indication that the mountains and rivers are blocked.' " [25]

Moreover Tsuratari, Adzumi no Muraji, of Lower Shōkwa rank, who had gone as Envoy to the Western Sea, returned from Pèkché and reported that Pèkché had returned after a successful expedition against Silla. At this time a horse of his own accord went round the Golden Hall [26] of a temple night and day without ceasing, and only stopping to graze.

One book says: " This was an echo [27] of its destruction by the enemy in the year Kanoye Saru." [28]

(A.D. 659.) A fox bit off the end of a creeper which a laborer of the district of Oü held in his hand, and went off with it. Moreover, a dog brought in his mouth a dead man's hand and forearm and laid it in the Ifuya shrine. (Signs that the Empress was about to die.)

Again, the Koryŏ envoys had a bear-skin, on which they put a price of sixty pounds of floss silk. The market commissioner laughed and went away.

A Koryŏ painter, named Komaro, on the day on which he entertained guests of his own surname in his private house, borrowed seventy official polar-bear skins for them to sit upon. The guests were ashamed and astonished and went away.

(A.D. 660.) 6th year, Spring, 1st month, 1st day. The Koryŏ envoys, the Eul-syang, Ha Chhyu-mun, and his suite, numbering over one hundred persons, anchored in Tsukushi.

3rd month. Abe no Omi was sent on an expedition with a fleet of 200 ships against the land of Su-shēn. Abe no Omi made some Yemishi of Michinoku embark on board his own ship. They arrived close to a great river.[29] Upon this over

[25] This entry comes in a wrong place. Pèkché's destruction took place later — in A.D. 660.

[26] The Hall in which the image of Buddha is enshrined.

[27] *I.e.*, an omen.

[28] A.D. 660. Under this year, the "Tongkam" has the following: "The wells in the Royal capital of Pèkché turned red as blood, multitudes of fish on the coast of the Western Sea died, so that the people could not eat them, and the waters of a river turned red, like blood."

[29] Perhaps the Ishikari river.

a thousand Yemishi of Watari-shima[30] assembled on the seashore and made a camp facing the river. Two men of this camp came forward and called out hurriedly, saying: "The Su-shēn fleet has arrived in great force and threatens to slay us. We pray, therefore, to be allowed to cross the river and to serve the Government. Abe no Omi sent a boat to go and fetch these two Yemishi, and inquired from them where the enemy were concealed and the number of their ships. The two Yemishi accordingly pointed out the place of their concealment, saying: "There are over twenty ships." Thereupon he sent messengers to summon them, but they refused to come. Abe no Omi accordingly heaped upon the beach colored silk stuffs, weapons, iron, etc., to excite their cupidity. The Su-shēn people thereupon drew up their fleet in order, and tying feathers to poles, raised them aloft by way of flags. They approached with equal oars and came to a pause in a shallow place. Then from one of the ships they sent forth two old men who went round the colored silk stuffs and other articles which had been piled up, examining them closely. They then changed the single garments they had on, and each taking up one piece of cloth in his hand, went on board their ship and departed. Presently the old men came back again, took off the exchanged garments, and laying them down along with the cloth they had taken away, went on board their ship and departed.[31] Abe no Omi sent several ships to fetch them, but they refused to come, and returned to the island of Herobe. (Herobe is a separate part of Watari-shima.) After some time they asked for peace, but Abe no Omi refused altogether to listen to them. So they betook themselves to their own palisades and fought. At this time Mamukatsu, Noto no Omi, was slain by the enemy. While the battle was still going on, and was not yet fought out, the enemy, finding that they were being beaten, put to death their own wives and children.

Summer, 5th month, 8th day. The Koryŏ Envoy, the Eul-

[30] Yezo.

[31] This passage reads like a distorted account of the "unseen trade" which was carried on in these parts up till a comparatively recent period.

syang, Ha Chhyu-mun, and his suite arrived at the official residence of Naniha.

In this month, the officials, by order of the Empress, prepared one hundred raised seats [32] and one hundred Nōkesa,[33] and held a Ninwō Hanya [34] meeting.

Moreover, the Prince Imperial for the first time made a clepsydra,[35] by which he caused the people to know the hours.

Again, Abe no Hikida no Omi presented to the Empress more than fifty savages.[36]

Again, a Mount Sumi was built near the pond of Iso no Kami, as high as a pagoda. On this occasion forty-seven men of Su-shēn were entertained.

Again, the people of the whole country carried arms without reason when passing to and fro on the highways. The old people of the country said: "This perhaps denotes the destruction of the Land of Pèkché." [37]

(A.D. 661.) 7th year, Spring, 1st month, 6th day. The Imperial ship first put to sea for the expedition against the West.

3rd month, 25th day. The Imperial ship returned to Una no Ohotsu, where the Empress occupied the temporary Palace of Ihase, the name of which the Empress altered to Nagatsu.

At this time trees belonging to the Shrine [38] of Asakura were cut down and cleared away in order to build this Palace. Therefore the gods were angry and demolished the building. Some were also struck,[39] and in consequence the Grand Treasurer [40] and many of those in waiting took ill and died.

[32] A sort of square daïs from which the priests delivered their lectures.

[33] A kind of Buddhist priestly garment.

[34] *Hanya* is the Sanskrit *Pradjña*, defined by Eitel as the "highest of the six Pâramita (cardinal virtues), intelligence, the principal means of attaining to Nirvana." The meeting was to hear the reading of the *Ninwō Hanya* Sutra. *Ninwō* means "benevolent king."

[35] A clepsydra is a "water-clock," marking time by the regular dropping of water.

[36] No doubt Ainos or Yemishi are meant.

[37] Which took place in this year.

[38] Shrine is used for a Shinto place of worship; temple means a Buddhist temple.

[39] By a curse from the deities.

[40] Another reading is "Chief Chamberlain."

23rd day. Tamna,[41] for the first time, sent Prince A-pha-ki and others with tribute.

In the writing of Hakatoko, Yuki no Muraji, it is stated: "On the 25th day of the 1st month of the year Kanoto Tori (A.D. 661), we arrived at Yueh-chow on our return journey. On the 1st day of the 4th month, leaving Yueh-chow, we proceeded homeward in an easterly direction, and on the 7th arrived south of Mount Ch'êng-an-shan. On the 8th day at cock-crow we put out to sea with a southwest wind in our favor, but in mid-ocean we lost our way and tossed about, undergoing much suffering. On the 9th day at nightfall we reached the island of Tamna with great difficulty. There we induced Prince A-pha-ki and eight other natives of the island to embark with us in the guest-ship[42] to the end that we might present them to the Imperial Court. On the 23rd day of the 25th month, we presented them to the Imperial Court at Asakura. This was the first time that Tamna was received at Court. Moreover, the envoys, who had been slandered by Tarushima, Yamato no Aya no Atahe, a follower of Chihung, received no gracious command.[43] These envoys were wroth, and their anger penetrated to the gods of High Heaven, who with a thunderbolt killed Tarushima." The men of that day said of this: "The divine vengeance of Yamato is near."

6th month. Prince Ise died.

Autumn, 7th month, 24th day. The Empress died in the Palace of Asakura.

8th month, 1st day. The Prince Imperial, in attendance on the Empress's remains, returned as far as the Palace of Ihase. That evening, on the top of Mount Asakura, there was a demon[44] wearing a great hat, who looked down on the

[41] Quelpaert.

[42] The ship in which they had gone as visitors to China.

[43] It is not clear whether the "gracious command" was that of the Emperor of China or the Empress of Japan. It appears to me that the writer is here going back to the slander of the envoys, while in China, by another follower of Chihung, and that the gracious command, the want of which enraged them, was a courteous message from the Chinese Emperor to the Empress of Japan.

[44] Or spirit.

funeral proceedings. All the people uttered exclamations of wonder.

Winter, 10th month, 7th day. The Empress's funeral train returning, put to sea. Hereupon the Prince Imperial, having come to an anchor in the same place, was filled with grief and longing for the Empress. So he sung to himself, saying:

"Longing as I do
For a sight of thee,
Now that I have arrived here,
Even thus do I long
Desirous of a sight of thee!"

[The later passages become, more and more, mere chronicles of commonplace events and entertainments, with an occasional plot or revolt. The closing pages of the thirtieth and last book, which follow, are typical of the rest.]

(A.D. 697.) 11th year, Spring, 1st month, 7th day. An entertainment was given to the Ministers and Daibu.

11th day. Presents of rice in ear of various values were given to all widowers, widows, orphans, and childless persons, to those suffering from grave disease, and to those who from poverty were unable to support themselves, throughout the Empire.

16th day. An entertainment was given to the Ministers and public functionaries.

2nd month, 28th day. Kunimi, Tahema no Mabito, of Jiki-kwō-ichi rank, was appointed Grand Tutor of the Heir Apparent, Atomi, Michi no Mabito, of Jiki-kwō-san rank, was appointed Director of the Spring Palace,[45] and Ahamochi, Kose no Ason, of Jiki-dai-shi rank, Assistant Director.

3rd month, 8th day. A public great-congregation was held at the Eastern Palace.[46]

Summer, 4th month, 4th day. Ranks, from that of Jō to that of Jiki, were conferred on the selected persons for office, discrimination being made in the case of each.

7th day. The Empress Jito went to the Palace of Yoshino.

[45] The Heir-Apparent's Palace.
[46] The Heir-Apparent's Palace.

14th day. Envoys were sent to pray to Hirose and Tatsuta.

On this day the Empress arrived from Yoshino.

5th month, 8th day. Daibu were sent as envoys to the various shrines to pray for rain.

6th month, 2nd day. Criminals were pardoned.

6th day. An Imperial order was made that Sutras should be read in the temples of the Home provinces.

15th day. Persons of the fifth and lower ranks were sent to cleanse out the temples of the capital.

19th day. Offerings were distributed to the gods of Heaven and Earth.[47]

26th day. The Ministers and public functionaries began to make votive images of Buddha for the sake of the Empress's illness.

28th day. Daibu were sent as envoys to visit the various shrines and pray for rain.

Autumn, 7th month, 7th day. At midnight, one hundred and nine habitual[48] thieves were pardoned, and four pieces of cloth given to each. But those from the outer provinces received twenty sheaves of rice each.

12th day. Envoys were sent to pray to Hirose and Tatsuta.

29th day. The Ministers and public functionaries prepared a festival for the installation[49] of Buddhist images in the Temple of Yakushiji.

8th month, 1st day. The Empress,[50] having decided on this measure in the forbidden precinct, abdicated the Imperial Dignity in favor of the Prince Imperial.

END OF THE NIHONGI

[47] Shinto.

[48] There is probably something wrong with the text here. The "Shukai" offers an emendation which would mean "thieves who habitually wore the cangue."

[49] Literally, opening the eyes.

[50] She died five years later. Her body was cremated; the first instance of the application of this Indian practise to a Japanese sovereign.

ANCIENT JAPAN

(A.D. 600–1160)

THE YENGISHIKI

OR

SHINTO RITUALS

TRANSLATED BY E. M. SATOW

"Thanksgiving, cleanliness, prayer, offerings, conformity to the accepted rule of communal life — these formed the staple of the primitive god-path. It was the religion of all outdoors."

— E. W. GRIFFIS.

"In Japan there is no need for any system of morals, because every Japanese acts aright if he merely consults his own heart."

— MOTOÖRI, THE NOTED SHINTO TEACHER.

THE YENGISHIKI

(INTRODUCTION)

SHINTO means the "Way of the Gods" or the god-path. It is, like so many of the Japanese names from around the eighth century, a Chinese word, the earlier Japanese name being *Kami-no-michi.* In this the word *Kami* is scarcely "deity"; it means "mighty being." So that perhaps we might best translate Shinto as "the path which the mighty ones have marked out for men." It consists of a rather joyous worship of the "divine ancestors," by means of feasts and dances. Originally, however, these rites seem to have been in worship not of actual ancestors, but of the powers of nature, the sun and the winds and the thunder. Fear had thus some part in the religion, as well as love. On the whole, however, Professor Griffis is right in calling it a "joyous faith." And the standard Japanese writer Okakura has sharply contrasted its open sunshine to "that gloomy sensation, with which we approach a Buddhist temple, recalling death and the misery of life from every corner of its mysterious interior."

Shintoism, then, is still a living force in Japan to-day. To us it may seem a somewhat shallow superstition; and educated Japanese have been heard to laugh at it, saying that it is merely a good means to keep the common people obedient and patriotic. But Europe has heard similar sneers at Christianity any time this past nineteen hundred years, and has learned that the contempt of outsiders can not kill a living faith. Motoöri, the teacher who in a patriotic spirit did much to uplift Shintoism in the eighteenth century, was fond of saying in its defense that morals were invented by the Chinese, because the Chinese were an immoral people who needed some such code. In Japan, he said, there was no need for any system of morals, because every Japanese acted

aright if he merely considered his heart. Hence Shintoism has no moral code, no sacred books, no sermons.

The Shinto rituals, or Norito, were copied down in the Yengishiki (A.D. 901 to 927), but some of them are of much older date. They present Shintoism hardly at all commingled with Buddhism, as it later became. The Norito still devote themselves to a simple calling to the spirits of things, whether good or evil, to answer to man's questioning, to explain to him what they desire and wherein he has offended or can please them. The ritual here given last, the Purification Ritual, is in a way the most elevated and poetic of the series; but the address to the Sun-goddess at harvest will probably most appeal to modern readers, with its chant:

> "As far as the limit where the blue clouds spread flat,
> As far as the bounds where the white clouds lie fallen."

This is in very truth the spirit of "joyous wonder." It seems to justify calling Shinto, as it has been called, a "religion of all outdoors."

THE YENGISHIKI

THE HARVEST RITUAL

I declare in the presence of the sovereign gods of the Harvest, If the sovereign gods will bestow, in many-bundled spikes and in luxuriant spikes, the late-ripening harvest which they will bestow, the late-ripening harvest [1] which will be produced by the dripping of foam from the arms, and by drawing the mud together between the opposing thighs, then I will fulfil their praises by presenting the first-fruits in a thousand ears, and in many hundred ears; raising high the beer-jars, filling and ranging in rows the bellies of the beer-jars, I will present them in juice and in grain. As to things which grow in the great field plain — sweet herbs and bitter herbs; as to things which dwell in the blue sea plain — things wide of fin, and things narrow of fin, down to the weeds of the offing, and weeds of the shore; and as to Clothes, with bright cloth, glittering cloth, soft cloth, and coarse cloth will I fulfil their praises. And having furnished a white horse,[2] a white boar, and a white cock, and the various kinds of things in the presence of the sovereign gods of the Har-

[1] Rice is the favorite cereal of the Japanese, and the strange phraseology employed to depict the labor of the peasant represents rather forcibly the process of churning the muddy soil of the swampy fields in which it is grown.

[2] The horse is explained by the commentators to be intended for the gods' personal use, and even in modern times these animals are to be seen, carefully tended in well-built stables, at the entrances of the chief Shinto temples. The boar was offered as food, and the function of the cock was to tell the time. This bird plays a prominent part also in the myth of the Sun-goddess's retirement into the Heavenly Cavern, on which occasion numerous cocks were collected and made to crow before the rocky door, in order to summon her back to the outer world, a myth which has been interpreted by one writer as signifying the annual change of seasons, but which the native commentators more correctly explain to be a very natural way of accounting for solar eclipses.

vest, I fulfil their praises by presenting the great Offerings of the sovereign Grand-child's augustness.[3]

THE RITUAL FOR THE WIND-GODS

I declare in the presence of the sovereign gods, whose praises are fulfilled at Tatsuta.

Because they had not allowed, firstly the five sorts of grain which the Sovereign Grand-child's augustness, who ruled the great country of many islands at Shikishima, took with ruddy countenance as his long and lasting food, and the things produced by the people, down to the least leaf of the herbs, to ripen, and had spoilt them not for one year, or for two years, but for continuous years, he deigned to command: "As to the Heart of the god which shall come forth in the divinings of all the men who are learned in things, declare what god it is."

Whereupon the men learned in things divined with their divinings, but they declared that no Heart of a god appears.

When he had heard this, the Sovereign Grand-child's augustness deigned to conjure them, saying: "I sought to fulfil their praises as heavenly temples and country temples, without forgetting or omitting, and have so acted, but let the god, whatever god he be, that has prevented the things produced by the people of the region under Heaven from ripening, and has spoilt them, make known his Heart."

Hereupon they made the Sovereign Grand-child's augustness to know in a great dream, and made him to know their names, saying:

"Our names, who have prevented the things made by the people of the region under Heaven from ripening and have spoilt them, by visiting them with bad winds and rough waters, are Heaven's Pillars augustness and Country's Pillars augustness." And they made him to know, saying: "If for the Offerings which shall be set up in our presence there be furnished various sorts of Offerings, as to Clothes, bright cloth, glittering cloth, soft cloth, and coarse cloth, and

[3] Sovereign Grand-child is a common title for each Mikado, as being a descendant of the Sun-goddess.

the five kinds of things, a shield, a spear, and a horse furnished with a saddle; if our house be fixed at Wonu, in Tachinu, at Tatsuta, in a place where the morning sun is opposite, and the evening sun is hidden, and praises be fulfilled in our presence, we will bless and ripen the things produced by the people of the region under Heaven, firstly the five sorts of grain, down to the least leaf of the herbs."

Therefore hear, all ye wardens and vergers, by declaring in the presence of the sovereign gods that, having fixed the House-pillars in the place which the sovereign gods had taught by words and made known, in order to fulfil praises in the presence of the sovereign gods, the Sovereign Grandchild's augustness has caused his great Offerings to be lifted up and brought, and has fulfilled their praises, sending the princes and counselors as his messengers.[4]

THE FIRE RITUAL[5]

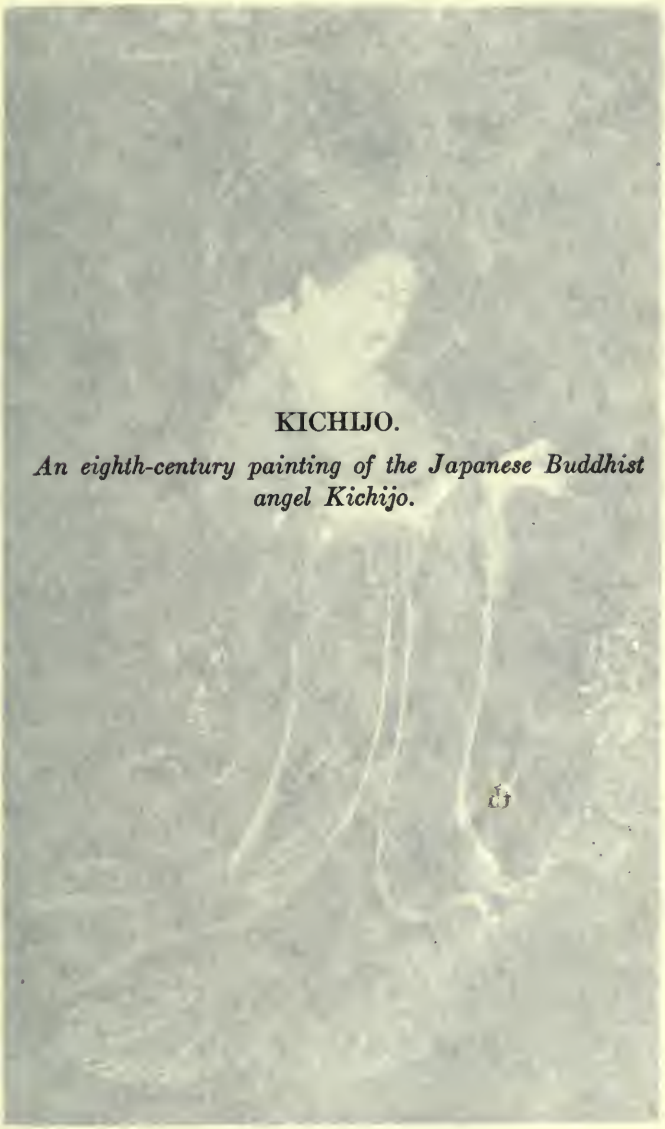
I declare with the great ritual, the Heavenly ritual, which was bestowed on him at the time when, by the Word of the Sovereign's dear progenitor and progenitrix, who divinely remain in the plain of high Heaven, they bestowed on him the region under Heaven, saying: "Let the Sovereign Grandchild's augustness tranquilly rule over the country of fresh spikes which flourishes in the midst of the reed-moor, as a peaceful region."

[4] Then follows a list of the offerings, which includes, besides the articles asked for, certain implements used by women for twisting hempen thread, destined to the goddess of Wind, and the usual jars of rice-beer, rice in grain and in ear, and produce of the mountains, seas, and rivers.

[5] Another power of Nature adopted as an object of worship was the element fire, deified under the name of Ho-musubi, Fire-producer. It is doubtful whether the worship of this god arose directly from his association with an ancestor, though in the "List of Families" we find the names of some family groups who are said to be descended from Fire's Brightness, which may perhaps have been another epithet of the god Fire-producer, to whom is dedicated the ritual which we possess. The first mention of the service at which it is used is found in the code of administrative laws drawn up in the year A.D. 718, and republished with a commentary in 833, from which we learn that the ceremony was performed once a year at the four corners of the royal palace by the diviners. On these occasions fire was kindled by means of a drill, and was probably worshiped as the symbol of the Fire-god.

When the two pillars, the divine Izanagi and Izanami's augustness, younger sister and elder brother, had intercourse, and she had deigned to bear the many tens of countries of the countries, and the many tens of islands of the islands, and had deigned to bear the many hundred myriads of gods, she also deigned to bear her dear youngest child of all, the Fire-producer god, and her hidden parts being burnt, she hid in the rocks, and said: "My dear elder brother's augustness, deign not to look upon me for seven nights of nights and seven days of sunshine"; but when, before the seven days were fulfilled, he looked, thinking her remaining hidden to be strange, she deigned to say: "My hidden parts were burnt when I bore fire." At such a time I said, "My dear elder brother's augustness, deign not to look upon me, but you violently looked upon me"; and after saying, "My dear elder brother's augustness shall rule the upper country; I will rule the lower country," she deigned to hide in the rocks, and having come to the flat hill of darkness, she thought and said: "I have come hither, having born and left a bad-hearted child in the upper country, ruled over by my illustrious elder brother's augustness," and going back she bore other children. Having born the Water-goddess, the gourd, the river-weed, and the clay-hill maiden, four sorts of things, she taught them with words, and made them to know, saying: "If the heart of this bad-hearted child becomes violent, let the Water-goddess take the gourd, and the clay-hill maiden take the river-weed, and pacify him." [6]

[6] This ritual presents several striking examples of the confusion between objects and the deities connected with them, which was natural to the primitive man, before he had arrived at what would now be called a clear idea of the distinction between matter and spirit. Izanagi and Izanami are here said to have begotten the provinces and islands which make up Japan, and there is nothing to lead us to suppose that anything else than the natural mode of birth is meant. The same word is used for bearing an island and for bearing a god. In one place this terrible youngest child of the progenitors of all things is called the Fire-producer god, while a little further on Izanami herself speaks of him simply as the element Fire, and again, the Water and Clay goddesses, along with the gourd and river-weed, are called children, and are yet spoken of as "things." That the Clay-goddess is brought in here as one of man's protectors against the ravages of fire seems to show that the Japanese



KICHIJO.

An eighth-century painting of the Japanese Buddhist angel Kichijo.

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RICHIRO
An eighth-century painting of the Japanese Buddhist
angel Kichijo

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In consequence of this I fulfil his praises, and say that for the things set up, so that he may deign not to be awfully quick of heart in their great place of the Sovereign Grandchild's augustness, there are provided bright cloth, glittering cloth, soft cloth, and coarse cloth, and the five kinds of things; as to things which dwell in the blue sea plain, there are things wide of fin and things narrow of fin, down to the weeds of the offing and weeds of the shore; as to liquor, raising high the beer-jars, filling and ranging in rows the bellies of the beer-jars, piling the offerings up, even to rice in grain and rice in ear, like a range of hills, I fulfil his praises with the great ritual, the heavenly ritual.

THE RITUAL FOR EVIL SPIRITS[7]

I (the diviner), declare: When by the word of the progenitor and progenitrix, who divinely remaining in the plain of high Heaven, deigned to make the beginning of things, they divinely deigned to assemble the many hundred myriads of gods in the high city of Heaven, and deigned divinely to take counsel in council, saying: "When we cause our Sovereign Grandchild's augustness to leave Heaven's eternal seat, to cleave a path with might through Heaven's manifold clouds, and to descend from Heaven, with orders tranquilly to rule

had at a very early period learned how to build fire-proof chambers of clay; and the fact that such an apartment existed in the palace of one of the earlier historical Mikados proves that the discovery is by no means a modern one. The river-weed is to this day universally used as an ornament of the last row of tiles which overhang the eaves of a Japanese house, and was probably from the first employed simply as a charm against fire.

[7] This ritual begins with a recital of the events which preceded the descent of the Mikado's ancestor from Heaven, describes the erection of his palace in the region which he had chosen for the seat of his government, and after abjuring the evil gods to abstain from indulging their natural dispositions, enumerates the offerings with which they are to be propitiated. It is one of the most difficult to render into readable English, on account of the long attributive clauses which form a peculiar feature in Japanese construction, and in the case of this composition are longer than usual. At the beginning of the ninth century the festival was celebrated once annually at the four corners of the capital city by the diviners, immediately before the Quieting of Fire.

the country of fresh spikes, which flourishes in the midst of the reed-moor as a peaceful country, what god shall we send first to divinely sweep away, sweep away and subdue the gods who are turbulent in the country of fresh spikes"; all the gods pondered and declared: "You shall send Amenohohi's[8] augustness, and subdue them," declared they. Wherefore they sent him down from Heaven, but he did not declare an answer; and having next sent Takemikuma's augustness, he also, obeying his father's words, did not declare an answer. Ame-no-waka-hiko[9] also, whom they sent, did not declare an answer, but immediately perished by the calamity of a bird on high. Wherefore they pondered afresh by the word of the Heavenly gods, and having deigned to send down from Heaven the two pillars of gods, Futsunushi and Takemika-dzuchi's augustness, who having deigned divinely to sweep away, and sweep away, and deigned divinely to soften, and soften the gods who were turbulent, and silenced the rocks, trees, and the least leaf of herbs likewise that had spoken, they caused the Sovereign Grandchild's augustness to descend from Heaven.

I fulfil your praises, saying: As to the Offerings set up, so that the sovereign gods who come into the heavenly house of the Sovereign Grandchild's augustness, which, after he

[8] According to the legend in the "Kojiki," Ame-no-ho-hi was the brother of Ame-no-oshi-ho-mimi, and, like him, produced from the mist which the Sun-goddess's younger brother Susanowo blew from his mouth, after chewing the chaplet of beads which he had taken from her hair. From the elder of the pair, adopted as her child by the Sun-goddess, the Mikado were fabled to be descended, while from the younger came the chieftains of the province of Idzumo, who were the first occupants of the land before the advent of the present race of Japanese monarchs.

[9] Concerning Ame-waka-hiko the legend continues to say that he shot the pheasant whom the gods had sent to look after him, and the arrow passing upward into Heaven, fell at the feet of the Sun-goddess and the Lofty-Producer as they were sitting in the peaceful river-bed of Heaven, by which name the Milky Way is spoken of in the myths. The Lofty-Producer lifted up the arrow, and saying, "If this arrow has been discharged by Ame-waka-hiko in slaying the evil gods, let it not strike him; but if he has a filthy heart, let this arrow be his death," flung it back through the hole in the sky by which it had entered. The shaft pierced the bosom of the faithless messenger as he was lying in his lair, and slew him.

had fixed upon as a peaceful country — the country of great Yamato where the sun is high, as the center of the countries of the four quarters bestowed upon him when he was thus sent down from Heaven — stoutly planting the house-pillars on the bottom-most rocks, and exalting the cross-beams to the plain of high Heaven, the builders had made for his shade from the Heavens and shade from the sun, and wherein he will tranquilly rule the country as a peaceful country — may, without deigning to be turbulent, deigning to be fierce, and deigning to hurt, knowing, by virtue of their divinity, the things which were begun in the plain of high Heaven, deigning to correct with Divine-correcting and Great-correcting, remove hence out to the clean places of the mountain-streams which look far away over the four quarters, and rule them as their own place. Let the sovereign gods tranquilly take with clear hearts, as peaceful offerings and sufficient offerings the great offerings which I set up, piling them upon the tables like a range of hills, providing bright cloth, glittering cloth, soft cloth, and coarse cloth, as a thing to see plain in — a mirror: as things to play with — beads: as things to shoot off with — a bow and arrows: as things to strike and cut with — a sword: as a thing which gallops out — a horse; as to liquor — raising high the beer-jars, filling and ranging in rows the bellies of the beer-jars, with grains of rice and ears; as to the things which dwell in the hills — things soft of hair, and things rough of hair; as to the things which grow in the great field plain — sweet herbs and bitter herbs; as to the things which dwell in the blue sea plain — things broad of fin and things narrow of fin, down to weeds of the offing and weeds of the short, and without deigning to be turbulent, deigning to be fierce, and deigning to hurt, remove out to the wide and clean places of the mountain-streams, and by virtue of their divinity be tranquil.

THE ROAD-GODS' RITUAL

He (the priest) says: "I declare in the presence of the sovereign gods, who like innumerable piles of rocks, sit clos-

ing up the way in the multitudinous road-forkings [10]. . . I fulfil your praises by declaring your names, Youth and Maiden of the Many Road-forkings and Come-no-further Gate, and say: for the offerings set up so that you may prevent the servants of the monarch from being poisoned by and agreeing with the things which shall come roughly acting and hating from the Root-country, the Bottom-country, that you may guard the bottom of the gate when they come from the bottom, guard the top when they come from the top, guarding with nightly guard and with daily guard, and may praise them — peacefully take the great offerings which are set up by piling them up like a range of hills — that is to say, providing bright cloth, etc., and sitting closing-up the way like innumerable piles of rock in the multitudinous road-forkings, deign to praise the Sovereign Grandchild's augustness eternally and unchangingly, and to bless his age as a luxuriant age."

RITUALS TO THE SUN-GODDESS [11]

I

He (the priest envoy) [12] says: "Hear all of you, ministers of the gods and sanctifiers of offerings, the great ritual, the Heavenly ritual, declared in the great presence of the From-

[10] The Road-gods' function was to guard the highways, and keep out the demons who were supposed to be constantly attempting to force their way in from the infernal regions. Two of these gods, named Youth and Maiden of the Many Road-forkings, originated, according to the myth, from the rock with which Izanagi, when returning from the nether world, blocked up the road, in order to prevent the demons from following him, and the third, who is called Come-no-further Gate, was the staff Izanagi threw so that it stuck in the ground, and changing into a gate, protecting him from his pursuers.

[11] In the earliest ages the shrine of the Sun-goddess stood in the Mikado's residence, as one of his family gods, and her emblem was the mirror, which is to the present day one of the sacred treasures of Japanese sovereigns. The occurrence of a great national calamity at some period during the prehistoric age was the cause of her worship being removed to a separate temple; and it was finally established at Watarahi, in the province of Isé.

[12] This was the ritual used by the Mikado's envoy sent to worship at Watarahi in the sixth month.

Heaven-shining-great deity, whose praises are fulfilled by setting up the stout pillars of the great house, and exalting the cross-beams to the plain of high Heaven at the sources of the Isuzu river at Udji in Watarahi."

He says: "It is the Sovereign's great Word. Hear all of you, ministers of the gods and sanctifiers of offerings, the fulfilling of praises on this seventeenth day of the sixth moon of this year, as the morning sun goes up in glory, of the Oho-Nakatomi, who — having abundantly piled up like a range of hills the tribute thread and sanctified liquor and food presented as of usage by the people of the deity's houses attributed to her in the three departments and in various countries and places, so that she deign to bless his (the Mikado's) life as a long life and his age as a luxuriant age eternally and unchangingly as multitudinous piles of rock; may deign to bless the children who are born to him, and deigning to cause to flourish the five kinds of grain which the men of a hundred functions and the peasants of the countries in the four quarters of the region under Heaven long and peacefully cultivate and eat, and guarding and benefiting them deign to bless them — is hidden by the great offering-wands."

II [13]

I declare in the great presence of the From-Heaven-shining-great deity who sits in Isé. Because the Sovereign great goddess bestows on him the countries of the four quarters over which her glance extends, as far as the limit where Heaven stands up like a wall, as far as the bounds where the country stands up distant, as far as the limit where the blue clouds spread flat, as far as the bounds where the white clouds lie away fallen — the blue sea plain as far as the limit whither come the prows of the ships without drying poles or paddles, the ships which continuously crowd on the great sea plain, and the roads which men travel by land, as far as the limit whither come the horses' hoofs, with the baggage-cords tied tightly, treading the uneven rocks and

[13] This is the harvest ritual.

tree-roots and standing up continuously in a long path without a break — making the narrow countries wide and the hilly countries plain, and as it were drawing together the distant countries by throwing many tens of ropes over them — he will pile up the first-fruits like a range of hills in the great presence of the Sovereign great goddess, and will peacefully enjoy the remainder.

THE PURIFICATION RITUAL[14]

[The ritual opens by calling upon the assembled princes of tht Mikado's family, the ministers of State, and all other officials, to listen, in words which are a modern addition after the establishment of a form of administration modeled on that of the Chinese. To this succeeds a second enumeration of the Sovereign's servants, according to the old division, into scarf-wearing companies (women attendants), sash-wearing companies (cooks), quiver-bearing and sword-bearing companies (guards), with which begins the genuine ancient text. The nature of the Mikado's title to rule over the land is then stated, as in the ritual of the gods of pestilence, already quoted, after which we have a list of the offenses of which the nation is to be purged.]

Amongst the various sorts of offenses which may be committed in ignorance or out of negligence by Heaven's increasing people, who shall come into being in the country, which the Sovereign Grandchild's augustness, hiding in the fresh residence, built by stoutly planting the house-pillars on the bottom-most rocks, and exalting the cross-beams to the plain of high Heaven, as his shade from the Heavens and shade from the sun, shall tranquilly rule as a peaceful country,

[14] By treating a murderous assault on another member of the community as a blood-pollution, it first became possible to punish such acts. When injuries to the person had been thus recognized as offenses, the original idea had become already considerably extended, and the tendency thus set up enabled injuries to the crops planted by another, or to the animals used in carrying on the agricultural pursuits on which life was dependent, to be included under the term. We see here distinctly the germ of a criminal law; that was, however, not destined to come to maturity.

namely, the country of great Yamato, where the sun is seen on high, which he fixed upon as a peaceful country, as the center of the countries of the four quarters thus bestowed upon him — breaking the ridges, filling up watercourses, opening sluices, doubly sowing, planting stakes, flaying alive, flaying backward, and dunging; many of such offenses are distinguished as Heavenly offenses, and as earthly offenses; cutting living flesh, cutting dead flesh, leprosy, proud flesh, the offense committed with one's own mother, the offense committed with one's own child, the offense committed with mother and child, the offense committed with child and mother, the offense committed with beasts, calamities of crawling worms, calamities of a god on high, calamities of birds on high, the offenses of killing beasts and using incantations; many of such offenses may be disclosed.

[The high priest then arranges the sacrifices, and, turning round to the assembled company, waves before them a sort of broom made of grass, to symbolize the sweeping away of their offenses. At this point occurs in the original a direction to the priest to repeat "the great ritual, the Heavenly ritual." Several versions of what seems to be the missing document have been discovered, and it turns out to have been a short address to all the gods, calling upon them to hear the remaining part of the principal ritual, after which the original proceeds:]

When he has thus repeated it, the Heavenly gods will push open Heaven's eternal gates, and cleaving a path with might through the manifold clouds of Heaven, will hear; and the country gods, ascending to the tops of the high mountains, and to the tops of the low hills, and tearing asunder the mists of the high mountains, and the mists of the low hills, will hear.

And when they have thus heard, the Maiden-of-Descent-into-the-Current, who dwells in the current of the swift stream which boils down the ravines from the tops of the high mountains, and the tops of the low hills, shall carry out to the great sea plain the offenses which are cleared away and purified, so that there be no remaining offense; like as Shinato's wind blows apart the manifold clouds of Heaven, as

the morning wind and the evening wind blow away the morning mist and the evening mist, as the great ships which lie on the shore of the great port loosen their prows, and loosen their sterns to push out into the great sea plain; as the trunks of the forest trees, far and near, are cleared away by the sharp sickle, the sickle forged with fire; so that there cease to be any offense called an offense in the court of the Sovereign Grandchild's augustness to begin with, and in the countries of the four quarters of the region under Heaven.

And when she thus carries them out and away, the deity called the Maiden-of-the-Swift-cleansing, who dwells in the multitudinous meetings of the sea-waters, the multitudinous currents of rough sea-waters shall gulp them down.

And when she has thus gulped them down, the lord of the Breath-blowing-place, who dwells in the Breath-blowing-place, shall utterly blow them away with his breath to the Root-country, the Bottom-country.

And when he has thus blown them away, the deity called the Maiden-of-Swift-Banishment, who dwells in the Root-country, the Bottom-country, shall completely banish them, and get rid of them.

And when they have thus been got rid of, there shall from this day onward be no offense which is called offense, with regard to the men of the offices who serve in the court of the Sovereign, nor in the four quarters of the region under Heaven.

[Then the high priest says:]

Hear all of you how he leads forth the horse [15] as a thing that erects its ears toward the plain of high Heaven, and deigns to sweep away and purify with the general purification, as the evening sun goes down on the last day of the watery moon of this year.

O diviners of the four countries, take the sacrifices away out of the river highway, and sweep them away.

[15] The horse is emblematic of the attention with which the gods will deign to listen to the prayer offered up on behalf of the people by the high priest, as representative of the Mikado.

ANCIENT JAPAN

(A.D. 600–1160)

THE MAN-YOSHU

OR

MYRIAD LEAVES

"The people still hand down a tale
Of days long dead and gone."

—THE MAN-YOSHU.

"Sweeter than aught beneath the sky,
Dear islands of the dragon-fly!"

—THE EMPEROR JOMEI
IN THE MAN-YOSHU.

THE MAN-YOSHU

(INTRODUCTION)

THE "Man-yoshu" was, like the "Kojiki" and "Nihongi," an official court publication. Even to-day, everything in Japan is done nominally at the will and by the authority of the Mikado, the "grandchild of the Sun-goddess." In ancient Japan this royal command was more often actual than nominal. In the year 760, then, the poems which the lords and ladies of the court and even the Mikados themselves had been composing for half a century or perhaps a century before were officially gathered in twenty volumes, the "Man-yoshu." The chief court editor of this collection was Prince Moroë, and as he died in A.D. 757 most of the work must have been completed by that date. Among his assistants was the nobleman Yakamochi, some of whose poems are included in the volumes. Yakamochi did not die until A.D. 785.

To a single one among the thousands of poems in the "Man-yoshu," the compiler made an astonishing note that it had been composed by a common person, a man of no court rank. Nowhere else is the serene aristocratic complacency of the "Man-yoshu" interrupted by any notice whatever of the lower world. Indeed, most of the characteristics of this early poetry are to be explained by its courtly origin. As Professor Chamberlain points out, "Nowhere in it do we come across a low word or a vulgar thought. Even the mention of low and vulgar people seems well-nigh excluded. It is always upward, never downward, that the poet looks, so that if, for instance, a drought is the subject of his verse, he makes lamentation, not for the sufferings of the peasantry, but for the loss to the Imperial Exchequer! Thus, too, may we account for the general avoidance of shocking and over-vivid themes, including the theme of war. For though con-

spiracies and faction-fights formed the groundwork of the politics of that age, to allude to them in verse would not have been seemly. In the Chinese theory of the State, warriors occupy no honorable place — the whole entourage of the Japanese court was, in theory at least, civilian."

It is this spirit of the "Man-yoshu" which gives to the modern reader the impression that its poets dwelt in an ideal land, that ancient Japan was a pastoral land of almost perfect innocence and peace and beauty, visited only by the inevitable human tragedies of unrequited love, and illness, and death. The reality of the time was doubtless quite another matter.

THE MAN-YOSHU [1]

JAPAN

COMPOSED BY THE EMPEROR JOMEI [2] ON THE OCCASION OF HIS ASCENDING MOUNT KAGU, AND CONTEMPLATING THE SURROUNDING COUNTRY

Countless are the mountain-chains
Tow'ring o'er Cipango's plains;
But fairest is Mount Kagu's peak,
Whose heav'nward soaring heights I seek
And gaze on all my realms beneath —
Gaze on the land where vapors wreathe
O'er many a cot; gaze on the sea,
Where cry the sea-gulls merrily.
Yes! 'tis a very pleasant land,
Fill'd with joys on either hand,
Sweeter than aught beneath the sky,
Dear islands of the dragon-fly! [3]

THE MIKADO'S BOW [4]

When the dawn is shining,
He takes it up and fondles it with pride;
When the day's declining,
He lays it by his pillow's side.
Hark to the twanging of the string!
This is the bow of our Great Lord and King!
Now to the morning chase they ride,

[1] The translations in this section are chiefly from Prof. B. Chamberlain's "Japanese Poetry."

[2] Jomei died in 641, so that if these lines are really his they are older than the "Kojiki" and "Nihongi."

[3] One of the ancient names of Japan, given to the country on account of a supposed resemblance in shape to that insect. The dragon-flies of Japan are various and very beautiful.

[4] The Mikado referred to is Jomei, who died in A.D. 641.

Now to the chase again at eventide:
Hark to the twanging of the string!
This is the bow of our Great Lord and King!
— HASHIBITO.

SPRING AND AUTUMN

AN ODE COMPOSED IN OBEDIENCE TO THE COMMANDS OF THE MIKADO TENCHI [5]

When Winter turns to Spring,
Birds that were songless make their songs resound,
Flow'rs that were flow'rless cover all the ground;
Yet 'tis no perfect thing:
I can not walk, so tangled is each hill;
So thick the herbs, I can not pluck my fill.
But in the autumn-tide
I cull the scarlet leaves and love them dear,
And let the green leaves stay, with many a tear,
All on the fair hill-side —
No time so sweet as that. Away! Away!
Autumn's the time I fain would keep alway.

THE FISHER-BOY URASHIMA [6]

'Tis Spring, and the mists come stealing
O'er Suminóye's shore,
And I stand by the seaside musing
On the days that are no more.

[5] Tenchi died in A.D. 673.

[6] The legend of Urashima is one of the oldest in the language, and traces of it may even be found in the official annals, where it is stated that "In the twenty-first year of the Emperor Yūriaku, the boy Urashima of Midzunoe, in the district of Yosa, in the province of Tango, a descendant of the divinity Shimanemi, went to Elysium in a fishing-boat." And again, that "In the second year of Tencho, under the Emperor Go-Junwa . . . the boy Urashima returned, and then disappeared, none knew whither." The dates mentioned correspond to A.D. 477 and 825. Urashima's tomb, together with his fishing-line, the casket given him by the maiden, and two stones said to be precious, are still shown at one of the temples in Kanagawa, near Yokohama; and by most of even the educated Japanese, the story, thus historically and topographically certified, is accepted as literally true. In the popular version, the

I muse on the Old-World story,
As the boats glide to and fro,
Of the fisher-boy Urashima,
Who a-fishing lov'd to go;

How he came not back to the village
Though sev'n suns had risen and set,
But rowed on past the bounds of ocean,
And the Sea-god's daughter met;

How they pledged their faith to each other,
And came to the Evergreen Land,
And entered the Sea-god's palace
So lovingly hand in hand,

To dwell for aye in that country,
The ocean-maiden and he —
The country where youth and beauty
Abide eternally.

But the foolish boy said, "To-morrow
I'll come back with thee to dwell;
But I have a word to my father,
A word to my mother to tell."

The maiden answered, "A casket
I give into thine hand;
And if that thou hopest truly
To come back to the Evergreen Land,

"Evergreen Land" visited by Urashima is changed into the Dragon Palace, to which later Japanese myth, colored by Chinese tradition, has assigned the residence of the Sea-god. The word "Dragon Palace" is, in Japanese, *ryūgū*, or, more properly, *ryūkyū*, which is likewise the Japanese pronunciation of the name of the islands we call Luchu, and the Chinese Liu-kiu; and it has been suggested that the Dragon Palace may be but a fanciful name given by some shipwrecked voyager to those sunny southern isles, whose inhabitants still distinguish themselves, even above their Chinese and Japanese neighbors, by their fondness for the dragon as an artistic and architectural adornment. There is one ode in the "Man-yoshu" which would favor this idea, speaking, as it does, of the orange having been first brought to Japan from the "Evergreen Land" lying to the south.

"Then open it not, I charge thee!
Open it not, I beseech!"
So the boy rowed home o'er the billows
To Suminóye's beach.

But where is his native hamlet?
Strange hamlets line the strand.
Where is his mother's cottage?
Strange cots rise on either hand.

"What, in three short years since I left it,"
He cries in his wonder sore,
"Has the home of my childhood vanished?
Is the bamboo fence no more?

"Perchance if I open the casket
Which the maiden gave to me,
My home and the dear old village
Will come back as they used to be."

And he lifts the lid, and there rises
A fleecy, silvery cloud,
That floats off to the Evergreen Country —
And the fisher-boy cries aloud;

He waves the sleeve of his tunic,
He rolls over on the ground,
He dances with fury and horror,
Running wildly round and round.[7]

But a sudden chill comes o'er him
That bleaches his raven hair,
And furrows with hoary wrinkles
The form erst so young and fair.

[7] Such frantic demonstrations of grief are very frequently mentioned in the early poetry, and sound strangely in the ears of those who are accustomed to the more than English reserve of the modern Japanese. Possibly, as in Europe, so in Japan, there may have been a real change of character in this respect.

His breath grows fainter and fainter,
Till at last he sinks dead on the shore;
And I gaze on the spot where his cottage
Once stood, but now stands no more.

A LAMENT

COMPOSED ON SEEING A DEAD BODY BY THE ROADSIDE WHEN CROSSING THE ASHIGARA PASS [8]

Methinks from the hedge round the garden
His bride the fair hemp had ta'en,
And woven the fleecy raiment
That ne'er he threw off him again.

For toilsome the journey he journeyed
To serve his liege and his lord,[9]
Till the single belt that encircled him
Was changed to a thrice-wound cord;

And now, methinks, he was faring
Back home to the country-side,
With thoughts all full of his father,
Of his mother, and of his bride.

But here 'mid the eastern mountains,
Where the awful pass climbs their brow,
He halts in his onward journey
And builds him a dwelling low;

And here he lies stark in his garments,
Disheveled his raven hair,
And ne'er can he tell me his birthplace,
Nor the name that he erst did bear.

— SAKIMARO.

[8] One of the passes by which the traveler from Kyoto may cross the Hakone range to reach the plain of Tokyo.

[9] *I.e.*, the Mikado. The feudal system did not grow up till many centuries later.

THE MAIDEN OF UNAI

In Ashinóya village dwelt
The Maiden of Unai,
On whose beauty the next-door neighbors e'en
Might cast no wondering eye;

For they locked her up as a child of eight,
When her hair hung loosely still;
And now her tresses were gathered up,
To float no more at will.[10]

And the men all yearned that her sweet face
Might once more stand revealed,
Who was hid from gaze, as in silken maze
The chrysalis lies concealed.

And they formed a hedge around the house,
And, "I'll wed her!" they all did cry;
And the Champion of Chinu he was there,
And the Champion of Unai.

With jealous love these champions twain
The beauteous girl did woo;
Each had his hand on the hilt of his sword,
And a full-charged quiver, too,

Was slung o'er the back of each champion fierce,
And a bow of snow-white wood
Did rest in the sinewy hand of each;
And the twain defiant stood,

Crying, "An 'twere for her dear sake,
Nor fire nor flood I'd fear!"

[10] Anciently (and this custom is still followed in some parts of Japan) the hair of female children was cut short at the neck and allowed to hang down loosely till the age of eight. At twelve or thirteen the hair was generally bound up, though this ceremony was also frequently postponed until marriage. At the present day, the methods of doing the hair of female children, of grown-up girls, and of married women vary considerably.

The maiden heard each daring word,
But spake in her mother's ear:

"Alas! that I, poor country girl,
Should cause this jealous strife!
An I may not wed the man I love,[11]
What profits me my life?

"In Hades' realm I will await
The issue of the fray."
These secret thoughts, with many a sigh,
She whispered and passed away.

To the champion of Chinu in a dream
Her face that night was shown;
So he followed the maid to Hades' shade,
And his rival was left alone;

Left alone — too late! too late!
He gapes at the vacant air,
He shouts, and he yells, and gnashes his teeth,
And dances in wild despair.

"But no! I'll not yield!" he fiercely cries,
"I'm as good a man as he!"
And, girding his poniard, he follows after,
To search out his enemy.

The kinsmen then, on either side,
In solemn conclave met,
As a token for ever and evermore
Some monument for to set,

That the story might pass from mouth to mouth
While heav'n and earth shall stand:
So they laid the maiden in the midst,
And the champions on either hand.

[11] *Viz.*, as we gather from another poem by the same author, the Champion of Chinu.

And I, when I hear the mournful tale,
I melt into bitter tears,
As though these lovers I never saw
Had been mine own compeers!

— MUSHIMARO.

THE MAIDEN OF KATSUSHIKA [12]

Where in the far-off eastern land
The cock first crows at dawn,
The people still hand down a tale
Of days long dead and gone.

They tell of Katsushika's maid,
Whose sash of country blue
Bound but a frock of home-spun hemp,
And kirtle coarse to view;

Whose feet no shoe had e'er confined,
Nor comb passed through her hair;
Yet all the queens in damask robes
Might nevermore compare

With this dear child, who smiling stood,
A flow'ret of the spring —
In beauty perfect and complete,
Like to the full moon's ring.

And as the summer moths that fly
Toward the flame so bright,

[12] To the slight, but undoubtedly very ancient, tradition preserved in this ballad, there is nothing to add from any authentic source. Popular fancy, however, has been busy filling up the gaps, and introduces a cruel stepmother, who, untouched by the piety of the maiden in drawing water for her every day from the only well whose water she cares to drink, is so angry with her for, by her radiant beauty, attracting suitors to the house, that the poor girl ends by drowning herself, upon which the neighbors declare her to be a goddess, and erect a temple in her honor. Both the temple and the well are still among the show-places in the environs of Tokyo.

Or as the boats that seek the port
When fall the shades of night,

So came the suitors; but she said:
"Why take me for your wife?
Full well I know my humble lot,
I know how short my life." [13]

So where the dashing billows beat
On the loud-sounding shore,
Hath Katsushika's tender maid
Her home for evermore.

Yes! 'tis a tale of days long past;
But, list'ning to the lay,
It seems as I had gazed upon
Her face but yesterday.

SONG

COMPOSED BY THE COMMANDER-IN-CHIEF ON BEHOLDING THE MOUNTAINS, WHEN THE MIKADO MADE A PROGRESS TO THE DISTRICT OF AYA IN THE PROVINCE OF SANUKI [14]

The long spring day is o'er, and dark despond
My heart invades, and lets the tears flow down,
As all alone I stand, when from beyond
The mount our heav'n-sent monarch's throne doth crown

There breathes the twilight wind and turns my sleeve.
Ah, gentle breeze! to turn, home to return,
Is all my prayer; I can not cease to grieve
On this long toilsome road; I burn, I burn!

[13] The original of this stanza is obscure, and the native commentators have no satisfactory interpretation to offer.

[14] This commander-in-chief's name is not to be ascertained. The Mikado mentioned would seem to be Jomei, who, according to the history, made a progress to the hot baths of Aya in the winter of A.D. 639–640. Sanuki is one of the four provinces forming the island of Shikoku, which lies between the Inland Sea and the Pacific Ocean. Tsunu is a village on the coast. Salt-burning, as it is called, is still a considerable industry in the maritime districts of Japan.

Yes! the poor heart I used to think so brave
Is all afire, though none the flame may see,
Like to the salt-kilns there by Tsunu's wave,
Where toil the fisher-maidens wearily.

TO A LADY

WHEN THE POET WAS LEAVING THE PROVINCE OF IWAMI [15] TO GO UPON IMPERIAL SERVICE TO THE CAPITAL

Tsunu's shore, Iwami's brine,
To all other eyes but mine
Seem, perchance, a lifeless mere,
And sands that ne'er the sailor cheer.
Ah, well-a-day! no ports we boast,
And dead the sea that bathes our coast;
But yet I trow the wingèd breeze
Sweeping at morn across our seas,
And the waves at eventide
From the depths of ocean wide,
Onward to Watazu bear
The deep-green seaweed, rich and fair;
And like that seaweed, gently swaying,
Wingèd breeze and waves obeying,
So thy heart hath swayed and bent
And crowned my love with thy consent.
But, dear heart! I must away,
As fades the dew when shines the day;
Nor aught my backward looks avail,
Myriad times cast down the vale
From each turn the winding road
Takes upward; for thy dear abode
Farther still and farther lies,
And hills on hills between us rise.

[15] On the northwest coast of the main island of Japan. There is no rise and fall of the tide in this portion of the Japan Sea — a fact all the more remarkable as the tides are particularly strong on the opposite shores of Korea. Tsunu and Watazu are the names of villages, the former not to be confounded with Tsunu in Sanuki. It was at Tsunu that the poet's mistress dwelt.

Ah! bend ye down, ye cruel peaks,
That the gate my fancy seeks,
Where sits my pensive love alone,
To mine eyes again be shown!

— HITOMARO.

LOVE IS PAIN

'Twas said of old, and still the ages say,
"The lover's path is full of doubt and woe."
Of me they spake: I know not, nor can know,
If she I sigh for will my love repay.
My head sinks on my breast; with bitter strife
My heart is torn, and grief she can not see.
All unavailing is this agony
To help the love that has become my life.

NO TIDINGS

The year has come, the year has gone again,
And still no tidings of mine absent love:
Through the long days of spring all heaven above
And earth beneath re-echo with my pain.

In dark cocoon my mother's silkworms dwell;
Like them, a captive, through the livelong day
Alone I sit and sigh my soul away,
For ne'er to any I my love may tell.

Like to the *pine*-trees I must stand and *pine*,[16]
While downward slanting fall the shades of night,
Till my long sleeve of purest snowy white
With showers of tears is steeped in bitter brine.

LOVE IS ALL

Where in spring the sweetest flowers
Fill Mount Kaminabi's bowers,

[16] The play in the original is on the word *matsu*, which has the double signification of "a pine-tree" and "to wait."

Where in autumn, dyed with red,
Each ancient maple rears its head,
And Aska's [17] flood, with sedges lined,
As a belt the mound doth bind:
There see my heart — a reed that sways,
Nor aught but love's swift stream obeys,
And now, if, like the dew, dear maid,
Life must fade, then let it fade:
My secret love is not in vain,
For thou lov'st me back again.[18]

EVENING [19]

From the loud wave-washed shore
Wend I my way,
Hast'ning o'er many a flow'r,
At close of day —
On past Kusaka's crest,
Onward to thee,
Sweet as the loveliest
Flower of the lea!

A MAIDEN'S LAMENT

Full oft he sware, with accents true and tender,
"Though years roll by, my love shall ne'er wax old!"
And so to him my heart I did surrender,
Clear as a mirror of pure burnished gold;

And from that day, unlike the seaweed bending
To ev'ry wave raised by the autumn gust,

[17] Thus pronounced, but properly written *Asuka*.

[18] Though no formal comparison is expressed, the allusions to the blossoms, to the ruddy tint, and to the girdle, are meant to apply to the poet's mistress as well as to the scenery of Kaminabi. These suggestions, as it were from without, are much sought after by the poets of Japan.

[19] A note to the original says: "The name of the composer of the above song is not given because he was of obscure rank."

Firm stood my heart, on him alone depending,
As the bold seaman in his ship doth trust.

Is it some cruel god that hath bereft me?
Or hath some mortal stol'n away his heart?
No word, no letter since the day he left me.
Nor more he cometh, ne'er again to part!

In vain I weep, in helpless, hopeless sorrow,
From earliest morn until the close of day;
In vain, till radiant dawn brings back the morrow,
I sigh the weary, weary nights away.

No need to tell how young I am and slender —
A little maid that in thy palm could lie:
Still for some message comforting and tender
I pace the room in sad expectancy.

— The Lady Sakanouye.

SONG

COMPOSED ON ASCENDING MOUNT MIKASA [20]

Oft in the misty Spring
The vapors roll o'er Mount Mikasa's crest,
While, pausing not to rest,
The birds each morn with plaintive note do sing.
Like to the mists of Spring
My heart is rent; for, like the song of birds,
Still all unanswer'd ring
The tender accents of my passionate words.
I call her ev'ry day
Till daylight fades away;
I call her ev'ry night
Till dawn restores the light —
But my fond pray'rs are all too weak to bring
My darling back to sight.

— Akahito.

[20] In the province of Yamato, close to Nara, the ancient capital.

THE PEARLS

ASKING FOR PEARLS TO SEND HOME TO NARA

They tell me that the fisher-girls
  Who steer their course o'er Susu's [21] brine
Dive 'neath the waves and bring up pearls:
  Oh! that five hundred pearls were mine!

Forlorn upon our marriage-bed,
  My wife, my darling sweet and true,
Must lay her solitary head
  Since the sad hour I bade adieu.

No more, methinks, when shines the dawn,
  She combs her dark disheveled hair:
She counts the months since I am gone,
  She counts the days with many a tear.

If but a string of pearls were mine,
  I'd please her with them, and I'd say,
"With flags and orange-blossoms [22] twine
  Them in a wreath on summer's day."

— YAKAMOCHI.

THE FLOWERS OF MY GARDEN

Sent by the sov'reign lord to sway
  The farthest lands that own his might,
To Koshi's [23] wilds I came away,
  Where stretch the snows all wintry white.

And now five years are past and gone,
  And still I sleep on widowed bed,
Nor loose my belt, nor, being thus lone,
  May pillow on thine arm my head,

[21] A place in the province of Noto, the little peninsula that juts out into the Japan Sea on the northwest coast.

[22] Literally, the *tachibana* (*citrus mandarinus*), one of the orange tribe.

[23] Then the most northern province of the empire, on the Aino border.

But as a solace for my heart,
Before my dwelling, pinks I sow,
And lilies small, with gard'ner's art
Ta'en from the summer moor below;

And never can I leave the house
And see them flow'ring, but I think
On when I'll see my lily spouse,
My spouse as fair as any pink.

Sweet dreams of love! ah! came ye not
The anguish of mine heart to stay,
In this remote and savage spot
I could not live one single day.

— YAKAMOCHI.

ELEGY ON THE DEATH OF THE MIKADO TENCHI

BY ONE OF HIS LADIES

Alas! poor mortal maid! unfit to hold
High converse with the glorious gods above,[24]
Each morn that breaks still finds me unconsoled,
Each hour still hears me sighing for my love.

Wert thou a precious stone, I'd clasp thee tight
Around mine arm; wert thou a silken dress,
I'd ne'er discard thee either day or night;
Last night, sweet love! I dreamt I saw thy face.

ELEGY ON THE DEATH OF PRINCE HINAMI[25]

I

When began the earth and heaven,
By the banks of heaven's river[26]

[24] Including, of course, the departed and deified Mikado.

[25] This prince died A.D. 689 in the twenty-second year of his age. His father, Temmu, who died three years previously, had been temporarily

[26] The Milky Way.

All the mighty gods assembled,
All the mighty gods held council,
Thousand myriads held high council;
And (for that her sov'reign grandeur
The great goddess of the day-star
Ruled th' ethereal realms of heaven)
Downward through the many-pilèd
Welkin did they waft her grandson,
Bidding him, till earth and heaven,
Waxing old, should fall together,
O'er the middle land of Reed-plains,
O'er the land of waving Rice-fields,[27]
Spread abroad his power imperial.

II

But not his Kiyomi's palace:
'Tis his sov'reign's, hers the empire;
And the sun's divine descendant,
Ever soaring, passeth upward
Through the heav'n's high rocky portals.

III

Why, dear prince, oh! why desert us?
Did not all beneath the heaven,
All that dwell in earth's four quarters,

succeeded during the statutory years of mourning and the troublous times that ensued, by his consort, the Empress Jitō, from whom the throne was to have passed to Prince Hinami as soon as circumstances would permit of the ceremony of his accession.

The first strophe of the elegy deals with the fabulous early history, relating to the appointment by a divine council of Ninigino-Mikoto as first emperor of the dynasty of the gods in Japan. From him Prince Hinami was descended, and his death is, therefore, in the second strophe, figured as a flight back to heaven, his ancestral home, motived by the inutility of his presence in a world where his mother reigned supreme. The third strophe expresses the grief of the nation, and paints the loneliness of the tomb at Mayumi, which is represented by the poet as a palace where the Prince dwells in solitude and silence. The closing lines refer to the watchers by the tomb, who are removed after a certain time.

[27] Old poetical names for Japan.

Pant, with eye and heart uplifted,
As for heav'n-sent rain in summer,
For thy rule of flow'ry fragrance,
For thy plenilune of empire?
Now on lone Mayumi's hillock,
Firm on everlasting columns,
Pilest thou a lofty palace,
Whence no more, when day is breaking,
Sound thine edicts awe-compelling.
Day to day is swiftly gathered,
Moon to moon, till e'en thy faithful
Servants from thy palace vanish.

— HITOMARO.

ON THE DEATH OF THE POET'S MISTRESS

How fondly did I yearn to gaze
(For was not there the dear abode
Of her whose love lit up my days?)
On Karu's often-trodden road.[28]

But should I wander in and out
Morning and evening ceaselessly,
Our loves were quickly noised about,
For eyes enough were there to see.

So trusting that, as tendrils part
To meet again, so we might meet,
As in deep rocky gorge my heart
Unseen, unknown, in secret beat.

But like the sun at close of day,
And as behind a cloud the moon,
So passed my gentle love away,
An autumn leaf ta'en all too soon.

When came the fatal messenger,
I knew not what to say or do:

[28] Karu's Road seems to have been the name of the village. It was in the province of Yamato, not far from the capital.

But who might sit and simply hear?
Rather, methought, of all my woe,

Haply one thousandth part might find
Relief if my due feet once more,
Where she so often trod, should wind
Through Karu's streets, and past her door.

But mute that voice, nor all the crowd
Could show her like or soothe my care;
So, calling her dear name aloud,
I waved my sleeve in blank despair.

— HITOMARO.

A LAMENT

SUPPOSED TO HAVE BEEN WRITTEN ON THE OCCASION OF THE DEATH OF THE PRINCE OF MINO (DIED A.D. 708), FATHER OF PRINCE TACHIBANA-NO-MOROYE, COMPILER OF THE "MAN-YOSHU"

O ye steeds the Prince of Mino
Stabled in his western stables!
O ye steeds the Prince of Mino
Stabled in his eastern stables!
Is it for your food ye whinny?
Then the fodder I will bring you.
Is it for your drink ye whinny?
Then the water I will bring you.
Wherefore neigh the milk-white chargers?

Ah! methinks these steeds have bosoms,
For their voice is changed and saddened.

— ANON.

ELEGY ON THE POET'S YOUNG SON

Sev'n [29] are the treasures mortals most do prize,
But I regard them not:
One only jewel could delight mine eyes —
The child that I begot.

[29] *Viz.*, gold, silver, emeralds, crystals, rubies, amber (or coral or the diamond), and agate.

My darling boy, who with the morning sun
Began his joyous day;
Nor ever left me, but with childlike fun
Would make me help him play;

Who'd take my hand when eve its shadow spread,
Saying, "I'm sleepy grown;
'Twixt thee and mother I would lay my head:
Oh! leave me not alone!"

Then, with his pretty prattle in mine ears,
I'd lie awake and scan
The good and evil of the coming years,
And see the child a man.

And, as the seaman trusts his bark, I'd trust
That naught could harm the boy:
Alas! I wist not that the whirling gust
Would shipwreck all my joy!

Then with despairing, helpless hands I grasped
The sacred mirror's sphere; [30]
And round my shoulder I my garments clasped,
And prayed with many a tear:

[30] The part played by the mirror in the devotions of the Japanese is carried back by them to the tale in their mythology which relates the disappearance into a cavern of the Sun-goddess Amaterasu, and the manner in which she was enticed forth by being led to believe that her reflection in a mirror that was shown to her was another deity more lovely than herself. The tying up of the wide sleeve (originally by some creeping plant, and later by a riband), which is still commonly practised by the lower classes when engaged in any manual labor, was also naturally adopted by the priests when making their offerings of fruits, etc., and thus passed into a sign of devotion. In this place may also be mentioned the *nusa* — offerings of hemp, a plant always looked upon as one of the most precious of the productions of the soil, and presented to the gods as such, or used in the ceremony of purification. In modern times, worthless paper has been substituted for the precious hemp, and the meaning of the ceremony entirely lost sight of, some of the common people even supposed that the gods come down and take up their residence in the strips of paper.

"'Tis yours, great gods, that dwell in heav'n on high,
Great Gods of earth! 'tis yours
To heed or heed not, a poor father's cry,
Who worships and implores!"

Alas! vain pray'rs, that now no more avail!
He languish'd day by day,
Till e'en his infant speech began to fail,
And life soon ebbed away.

Stagg'ring with grief I strike my sobbing breast,
And wildly dance and groan:
Ah! such is life! the child that I caressed
Far from mine arms hath flown!

— Okura.

ELEGY ON THE POET'S WIFE

The gulls that twitter on the rush-grown shore
When fall the shades of night,
That o'er the waves in loving pairs do soar
When shines the morning light —
'Tis said e'en these poor birds delight
To nestle each beneath his darling's wing
That, gently fluttering,
Through the dark hours wards off the hoar-frost's might.

Like to the stream that finds
The downward path it never may retrace,
Like to the shapeless winds,
Poor mortals pass away without a trace:
So she I love has left her place,
And, in a corner of my widowed couch,
Wrapped in the robe she wove me, I must crouch
Far from her fond embrace.

— Nibi.

ELEGY ON YUKI-NO-MURAJI IYEMARO

WHO DIED AT THE ISLAND OF IKI ON HIS WAY TO KOREA [31]

Sent by the sov'reign monarch to hold sway
O'er Kara's land, he left his native soil;
But ye, his kinsmen, ne'er the gods did pray,
Or else, perchance, the mats ye did defile.[32]

"In autumn," spake he, "I will come again,
Dear mother!" But that autumn is forgot;
And days roll by, and moons do wax and wane,
And still they watch, and still he cometh not.

For he ne'er lighted on that distant shore,
Though far he sailed from fair Yamato's [33] lea;
But on this cragged rock for evermore
He dwells among the islands of the sea.

ELEGY ON THE KOREAN NUN RIGWAN [34]

Ofttimes in far Korea didst thou hear
Of our Cipango as a goodly land;

[31] Of this personage nothing further is known. The word *Kara* in the poem signifies "Korea," although in modern Japanese it is exclusively used to designate China. In ancient times the Mikados laid claim to the possession of Korea — a claim said to have been substantiated by two conquests, one by the Empress Jingō in the beginning of the third century of our era, the other by the armies of Hideyoshi, the Napoleon of Japan, who practically ruled the country during the latter part of the sixteenth century.

[32] Reference is here made to the custom, not yet extinct, of leaving untouched during a certain time the apartment recently occupied by one who has started on a journey. The idea is that to sweep the mats at once would be, as it were, to wipe him out of remembrance. On the second day, at earliest, the room is cleaned, and food for the absent one brought in at the accustomed hours.

[33] Yamato, though properly the particular designation of one of the central provinces, is often used as a name for the whole of Japan. Nara, the ancient capital, is situated in Yamato, and most of the older temporary capitals were within its limits.

[34] A note appended to the original poem tells us that Rigwan, desirous of placing herself under the beneficent sway of the Japanese

And so, to parents and brethren dear
Bidding adieu, thou sailed'st to the strand

Of these domains that own th' Imperial pow'r,
Where glitt'ring palaces unnumber'd rise;
Yet such might please thee not, nor many a bow'r
Where village homesteads greet the pilgrim's eyes:

But in this spot, at Saoyama's [35] base,
Some secret influence bade thee find thy rest —
Bade seek us out with loving eagerness,
As seeks the weeping infant for the breast.

And here with aliens thou didst choose to dwell,
Year in, year out, in deepest sympathy;
And here thou builtest thee an holy cell;
And so the peaceful years went gliding by.

But ah! what living thing mote yet avoid
Death's dreary summons? — And thine hour did sound
When all the friends on whom thine heart relied
Slept on strange pillows on the mossy ground,[36]

So, while the morn lit up Kasúga's crest,
O'er Saogawa's flood thy corse they bore,
To fill a tomb upon yon mountain's breast,
And dwell in darkness drear for evermore.

Emperor, crossed over in the year 714, and for the space of one-and-twenty years sojourned in the house of the Prime Minister Otomo. She died in 735 while the Minister and his wife were away at the mineral baths of Arima, a mountain retreat not far from the present port of Kobe. The daughter of the house, Sakanouye, was alone present at her death and interment, and afterward sent the following elegy to her mother at Arima. During the sixth, seventh, and eighth centuries there was a very considerable immigration from Korea into Japan. Artizans and teachers of every description, and even monks and nuns, flocked to what was then a new country.

[35] A mountain in the province of Yamato. The river Saogawa, mentioned a little farther on, runs past its base.

[36] This line is an adaptation of the Japanese term *kusa-makura*, literally, "a pillow of herbs," itself the "pillow-word" for the word "journey."

No words, alas! nor efforts can avail:
Naught can I do, poor solitary child!
Naught can I do but make my bitter wail,
And pace the room with cries and gestures wild,

Ceaselessly weeping, till my snowy sleeve
Is wet with tears. Who knows? Perchance again
Wafted they're borne upon the sighs I heave
On Arima's far distant heights to rain.

— SAKANOUYE.

SPRING

When Winter turns to Spring,
The dews of morn in pearly radiance lie,
The mists of eve rise circling to the sky,
And Kaminabi's thickets ring
With the sweet notes the nightingale doth sing.

THE BROOK OF HATSUSE

Pure is Hatsuse's mountain-brook —
So pure it mirrors all the clouds of heaven;
Yet here no fishermen for shelter look
When sailing home at even:
'Tis that there are no sandy reaches,
Nor shelving beaches,
Where the frail craft might find some shelt'ring nook.

Ah, well-a-day! we have no sandy reaches:
But heed that not;
Nor shelving beaches:
But heed that not!
Come a jostling and a hustling
O'er our billows gaily bustling:
Come, all ye boats, and anchor in this spot!

LINES TO A FRIEND

Japan is not a land where man need pray,[37]
For 'tis itself divine:
Yet do I lift my voice in prayer and say:
"May ev'ry joy be thine!
And may I too, if thou those joys attain,
Live on to see thee blest!"
Such the fond prayer that, like the restless main,
Will rise within my breast.

— HITOMARO.

THE BRIDGE TO HEAVEN[38]

Oh! that ancient bridge
Hanging 'twixt heaven and earth were longer still!
Oh! that yon mountain-ridge
So boldly tow'ring tow'red more boldly still!
Then from the moon on high
I'd fetch some drops of the life-giving stream —[39]
A gift that might beseem
Our Lord the King, to make him live for aye!

A VERY ANCIENT ODE

Mountains and ocean-waves
Around me lie;
For ever the mountain-chains
Tower to the sky;

[37] Japan is the dwelling-place of the gods, and the whole nation claims divine ancestry. Thus prayer, with them, were doubly useless. The gods are already on earth, therefore no petitions need be lifted up to heaven. Also the heart of man — at least of Japanese man — is naturally perfect: therefore he has only to follow the dictates of his heart, and he will do right. These are the tenets of Shinto.

[38] The poet alludes to the so-called *ama no uki-hashi*, or "floating bridge of heaven" — the bridge by which, according to the Japanese mythology, the gods passed up and down in the days of old. The idea of such bridges seems to have been common in early times in Japan, for there are several traditions concerning them in various widely separated provinces.

[39] The translator can discover no reference elsewhere to this lunar

Fixed is the ocean
Immutably:
Man is a thing of naught,
Born but to die!

THE SEVENTH NIGHT OF THE SEVENTH MOON [40]

Since the hour when first begun
Heaven and earth their course to run,
Parted by the Heav'nly River
Stand the Herdboy and the Weaver:
For in each year these lovers may
Meet but for one single day.
To and fro the constant swain
Wanders in the heavenly plain,
Till sounds the hour when fore and aft

river or spring. The commentator Mabuchi says: "The poet uses this expression on account of the watery nature of the moon."

[40] This poem requires some elucidation. The "Heavenly River" is the Milky Way. The Herdboy is a star in Aquila, and the Weaver is the star Vega. The fable of their being spouses or lovers who may never meet but on the seventh night of the seventh moon is extremely ancient, apparently owing its origin to some allusions to the movements of the two stars in question in the "Shih King," or "Book of Poetry," edited by Confucius. As might be expected, the legend has taken several forms. According to one version, the Weaver was a maiden who dwelt on the left bank of the River of Heaven, and who was so constantly employed in making garments for the offspring of the Emperor of Heaven (God), that she had no leisure to attend to the adorning of her person. At last, however, God, taking compassion on her loneliness, gave her in marriage to a Herdsman who dwelt upon the opposite bank of the stream. Hereupon the Weaver began to grow slack in her work; and God in his anger made her recross the river, at the same time forbidding her husband to visit her more than once every year. Another story represents the pair as having been mortals who were married at the ages of fifteen and twelve, and who died at the ages of a hundred and three and ninety-nine respectively. After death their spirits flew up to the sky, in the river watering, which the supreme divinity was unfortunately in the habit of performing his ablutions daily. No mortals, therefore, might pollute it by their touch, excepting on the seventh day of the seventh moon, when the deity, instead of bathing, went to listen to the reading of the Buddhist scriptures. Japanese literature, like that of China, teems with allusions to the loves of the Herdboy and the Weaver, and the seventh day of the seventh moon is one of the most popular festivals in town and country.

He's free to deck his tiny craft
In gallant trim, and ship the oar
To bear him to the opposing shore.
Now the autumn season leads,
When through the swaying, sighing reeds
Rustles the chill breath of even,
And o'er the foaming stream of Heaven,
Heedless of the silv'ry spray,
He'll row exulting on his way,
And, with his arms in hers entwined,
Tell all the loving tale he pined
To tell her through the livelong year.
Yes! the seventh moon is here;
And I, though mortal, hail the night
That brings Heav'n's lovers such delight.

— ANON.

RECOLLECTIONS OF MY CHILDREN

[To the verses are, in the original, prefixed the following lines of prose:]

The holy Buddha, letting drop verities from his golden mouth, says, "I love mankind as I love Ragora."[41] And again he preaches, "No love exceedeth a parent's love." Thus even so great a saint retained his love for his child. How much more, then, shall not the common run of men love their children?

Ne'er a melon can I eat,
But calls to mind my children dear;
Ne'er a chestnut crisp and sweet,
But makes the loved ones seem more near.
Whence did they come my life to cheer?
Before mine eyes they seem to sweep,
So that I may not even sleep.

[41] Properly Rahula, Buddha's only son.

SHORT STANZA ON THE SAME OCCASION

What use to me the gold and silver hoard?
What use to me the gems most rich and rare?
Brighter by far — ay! bright beyond compare —
The joys my children to my heart afford!

— YAMAGAMI-NO-OKURA.

ODE TO FUSIYAMA [42]

There on the border, where the land of Kai [43]
Doth touch the frontier of Suruga's land,
A beauteous province stretched on either hand,
See Fusiyama rear his head on high!

The clouds of heav'n in rev'rent wonder pause,
Nor may the birds those giddy heights essay,
Where melt thy snows amid thy fires away,
Or thy fierce fires lie quenched beneath thy snows.

What name might fitly tell, what accents sing,
Thine awful, godlike grandeur? 'Tis thy breast
That holdeth Narusawa's flood at rest,
Thy side whence Fujikawa's waters spring.

Great Fusiyama, tow'ring to the sky!
A treasure art thou giv'n to mortal man,
A god-protector watching o'er Japan:
On thee forever let me feast mine eye!

[42] Or Fuji, the great Japanese volcano, which even now is not quite extinct. Fujikawa is the name of a river, and Narusawa that of a lake now dried up. The lovely waterfalls of Shira-ito, which form by far the most charming feature of the landscape surrounding Fusiyama, have been strangely passed over in silence by him as by the other poets his contemporaries.

[43] Pronounced *Ky*. Kai and Suruga are the names of provinces.

VERSES

COMPOSED ON THE OCCASION OF AN IMPERIAL PROGRESS TO THE SUMMER PALACE OF YOSHINO IN A.D. 725 [44]

Beauteous is the woody mountain
Of imperial Yoshino;
Fair and limpid is the fountain
Dashing to the vale below;

High beside whose upper reaches
Warbles many a tiny bird,
While upon its lower beaches
Frogs' loud am'rous notes are heard.[45]

Far and near, in stately leisure,
Pass the courtiers o'er the lea;
Ev'ry glance shows some new pleasure,
And I pray thus tremblingly:

"Glorious deities that forever
O'er the heav'n and earth do reign!
Grant that these our joys may never
From fair Yoshino be ta'en!"

— KASA-NO-NAKAMURA ASON.

[44] Yoshino, justly famous for the beauty of its cherry-blossom, is situated in the province of Yamato, and has witnessed some of the most stirring events of Japanese history. During the fourteenth century, when what the author of "The Mikado's Empire" has aptly termed the "Wars of the Chrysanthemums" split up the court and country into two hostile camps, Yoshino was the residence of the southern or legitimate sovereigns, and the lovely country surrounding it was the scene of perpetual bloody combats and hairbreadth escapes. Not far from Yoshino are the maple-trees of Tatsuta, the heights of Mount Kagu, Nara the ancient capital, all celebrated in Japanese song and story, while the palaces of Kyoto and the blue waters of the lute-shaped lake of Omi are not far to seek.

[45] The musical (?) voice of the frog is much admired by the Japanese, and is frequently alluded to in their poetry. They also, like the ancient Greeks, have a partiality for the cry of certain species of *cicadæ*.

THE PUNISHMENT[46]

Spring his gentle beams is flinging
O'er Kasuga's ivy-tangled lea;
To the hills the mists are clinging,
Takamáto's heights are ringing
With the nightingale's first melody.

All the court[47] for this entrancing
Hour had yearned — oh! might it never end! —
Then upon our chargers prancing,
Gaily side by side advancing
Through the fields our course we longed to bend.

Ah! could we have been foreknowing
This accursed, unutterable thing,
Then by Sao's waters flowing,
Where the ferns and rushes growing
Line the strand 'mid birds' sweet caroling,

O'er our heads their branches twining,[48]
In the stream we might have laved us free:
Now the monarch's law, confining,
Bids us mourn away the shining
Hours of Spring in dark captivity.

— ANON.

[46] In the first moon of the fourth year of the period Jinki (A.D. 727), the nobles and courtiers had assembled in the fields of Kasuga, close to Nara, and were diverting themselves with a game of polo, when the sky was suddenly overcast, and the rain poured down amid thunder and lightning, while the palace was left without guards or attendants. Thereupon the Mikado issued an edict confining the offenders to the guard-house, under strict prohibition of leaving its gates. The following ode was composed under the feeling of disappointment and vexation thus engendered.

[47] The lines in the original answering to the commencement of this stanza are so corrupt as to be well-nigh unintelligible. Motowori's interpretation has been followed in the translation.

[48] One of the ceremonies of purification consisted in waving ferns and rushes over the person and then flinging them into the water. At a later period, for these plants were substituted the so-called *nusa* or *gohei*, strips of linen, and afterward of paper. Religious ablutions are constantly referred to in the earliest poetry and history of the Japanese.

ODE

WHICH, AT A PARTING FEAST, THE EMPEROR SHOMU [49] CONDESCENDED TO COMPOSE FOR THREE NOBLES ABOUT TO START ON THEIR SEVERAL CIRCUITS THROUGH THE PROVINCES. (A.D. 732)

If, like loyal men, ye up and carry
To far realms your sov'reign lord's behest,
I within these halls of bliss may tarry,
I my hands may fold upon my breast.

O'er your heads my sacred hands, extended,
Shall caress, shall bless each faithful soul:
When ye come again, your labors ended,
I, the king, will fill again this bowl.

LAMENT ON NARA, THE DESERTED CAPITAL [50]

Yamato's land, that still with pow'r imperial
Our monarchs rule in undivided sway,
Since first the gods came down from realms ethereal
Hath never ceased those monarchs to obey.

Wherefore methought that while, in grand succession,
Prince after prince should rule earth's wide domain,
Throughout the myriad age's long procession
From Nara's palace would they choose to reign.[51]

Sweet Nara! still in Mount Mikasa's bowers,
When circling mists proclaimed the pow'r of Spring,
Dark'ning the forest bloomed the cherry-flowers,
Nor ever ceased the birds their caroling.

Still, when mid-autumn's frost-touched dews were falling,
High on Ikoma's [52] often-burning crest

[49] Reigned A.D. 724–756.

[50] The seat of government was definitively moved from Nara in A.D. 784, and continued to be at Kyoto from that time until 1868.

[51] Nara being in the province of Yamato.

[52] A mountain in the province of Kawachi, on whose summit, in

The lusty stag, for his dear consort calling,
O'er trampled *lespedeza* thickets pressed.[53]

Never thy hills might tire my gaze, and never
Far from thy dwelling might I wish to roam;
Thy streets, stretched out across the plain forever,
Each house some loyal and sturdy warrior's home.

And so I trusted that, till old and hoary,
The heav'ns and earth should on each other fall,
Nara might sparkle with perennial glory,
And Nara's palace hold the Lord of all.

But Nara, too, must yield, as yield all mortals,
To the great King's inscrutable commands:
Her beauty fades; the court deserts her portals,
Like birds of passage seeking other lands.

Here in these streets, where high-born throngs advancing,
And neighing steeds erst made the heav'ns resound,
No step is heard, no chargers more are prancing,
And desolation covers all the ground.

— Sakimaro.

A STAG'S LAMENT[54]

Oft in June, or earlier May-tide,
On Heguri's heights foregather
From afar the med'cine hunters,[55]
Where, amidst the mountain gorges,

ancient times, signal-fires used to be lighted. Though discontinued nearly a century before the probable date of this poem, the ancient custom had bequeathed its name to one of the peaks, which was called *Tobu-hi-ga-Oka*, or the "Eminence of the Flying Fires."

[53] In the later poetry the *lespedeza* flower is itself perpetually termed the "stag's mate," doubtless on account of its blossoming at the time of year when these animals pair off.

[54] These lines appear to have been composed with the intention of enforcing the Buddhist doctrine of the sinfulness of slaying any living creature.

[55] The flesh of the stag was supposed to possess medicinal properties.

By twin-soaring yew-trees sheltered,
As with many a stalwart comrade,
Armed with bows and armed with arrows,
For the passing deer I waited,
Came a stag, and stood before me
And thus 'gan his lamentation:
"Sudden death is now my sentence;
I must serve the mighty monarch,
And mine horns shall grace his sunshade,
And mine ears shall be his inkhorn,
And mine eyes shall be his mirror,
And mine hoofs shall be his bow-notch,
And mine hairs shall grace his pencil,
And mine hide shall line his casket,
And my flesh shall be his mincemeat,
And my liver, too, his mincemeat,
And my cud shall be his seas'ning.
Men shall praise me, men shall praise me.
Saying, 'Lo! on one poor agèd
Stag these sev'nfold blossoms flower,
Eightfold blossoms flower sweetly!'" [56]

LINES

COMPOSED WHEN THE POET COULD NOT CONTAIN HIMSELF FOR JOY AT HAVING BEHELD IN A DREAM A FAVORITE HAWK THAT HE HAD LOST [57]

Farthest of all the lands that own
The sov'reign monarch's might,
There lies a province wild and lone,
"Koshi the Snowy" height.

So barren are its moors, that naught
But tangled grasses grow;

[56] What in English are called "double-flowers" are termed by the Japanese "eightfold flowers." The "sevenfold" is in the original put merely to fill up the verse, and has no special meaning.

[57] The poet at the time of composing this piece was governor of the province of Koshi in the northwest of the empire.

So high its hills, that like mere rills
The distant rivers show.

There, when on panting summer night
The grayling dart around,
With cormorants and lanterns bright
Into their wherries bound

The fishermen, a merry crowd,
From off the shingly beach,
And row against the dashing flood
Through ev'ry crystal reach.

And when the hoar-frost 'gins to fall,
And Koshi's autumn moors
Are full of birds, my hawkers all
Assemble out of doors.

But none of their so vaunted stock
With "Blackie" mote compare:
Big "Blackie" was a roof-tailed hawk,
And a silver bell she bare.

At morn five hundred birds we'd start,
And more at fall of day:
Swift in her flight, swift to alight,
She never missed her prey.

But while I gazed with smiling pride
Upon my "Blackie" dear,
Sure that in all the world beside
Ne'er would arise her peer,

That ugly, vile, and crazed old man,[58]
All on a rainy day,
Without a word, takes the dear bird
Out hunting far away;

[58] My lord's hawker.

And, coming back, and coughing low,
Tells me the bitter tale,
How, soaring from the moor below,
Heav'nward the hawk did sail.

On past Mishima's grassy plain
And Futagámi's height,
Till, lost amid the clouds and rain,
She vanished from the sight.

To tempt her home was past my pow'r;
Helpless and dumb I stood,
While flames my bosom did devour,
And sadly I did brood.

And yet, if haply some fond spell
Might lure her back to me,
Watchers I set, and many a net
All over hill and lea;

And with the holy symbols white,
And glitt'ring mirror's sphere,
Call'd on the gods of awful might
My sad complaint to hear.

So, as I waited at the shrine,
And sleep stole o'er mine eyes,
A fairy maid stood forth and said:
"The hawk thy soul doth prize,

"Thy glorious 'Blackie,' is not lost;
But o'er Matsúda's beach,
And where the fisher-boats are toss'd
On Himi's breezy reach,

"O'er Furu's strand and Tako's isle,
Where myriad seagulls play,
She's been a hunting all the while:
I saw her yesterday.

"Two days at least must come and go
Before she homeward flies;
Sev'n days at most — it must be so —
Will show her to thine eyes.

"So let thy tears no longer stream,
No more for 'Blackie' sigh!"
So spake the maiden in my dream,
Then vanished to the sky.

— YAKAMOCHI.

THE DROUGHT [59]

From ev'ry quarter of the vast domains —
Earth's whole expanse — o'er which the sov'reign reigns,
Far as the clank of horses' hoofs resounds,
Far as the junks seek ocean's utmost bounds,
Ten thousand off'rings, as in days of yore,
Still to this day their varied treasures pour
Into th' imperial coffers: but of all
The bearded rice is chief and principal.
But now, alas! the fields are tilled in vain;
Day follows day, and still no show'r of rain;
Morn after morn each thirsty blade droops down,
And ev'ry garden tint is changed to brown;
While I, heart-stricken, on the prospect gaze,
And, as the infant that his hands doth raise
To clutch his mother's breast, so to the heav'n
I lift mine eyes to pray that rain be giv'n.
Oh! may the cloud whose fleecy form is seen
To rest yon distant mountain-peaks between,
Wafted across to where the ocean-god
Makes in the foaming waves his dread abode,
Meet with the vapors of the wat'ry plain,
Then here returning, fall as grateful rain!

— YAKAMOCHI.

[59] In the year 749 there had been no rain since the sixth day of the intercalary fifth moon, and the peasants' fields and gardens seemed on the point of drying up. On the first day of the sixth moon there suddenly appeared a rain-cloud, which gave occasion to these verses.

THE MUTABILITY OF ALL EARTHLY THINGS

Since the far natal hour of earth and heaven,
Men never cease to cry
That ne'er to aught in this our world 'twas given
To last eternally.

If upward gazing on the moon of light
That hangs in heav'n's high plain,
I see her wax, 'twill not be many a night
Before that moon shall wane.

And if in Spring each twig puts forth his flow'r
On all the hills around,
Dew-chilled and storm-swept in dull Autumn's hour
The leaves fall to the ground,

Such, too, is man: soon pales the ruddy cheek,
The raven locks soon fade;
And the fresh smile of morn 'twere vain to seek
Amid the evening shade.

And I that gaze upon the mortal scene,
My tears flow down forever,
Where all is viewless as the wind unseen,
And fleeting as the river.

— YAKAMOCHI.

THE CUCKOO

(MAY, A.D. 750)

Near to the valley stands my humble cot,
The village nestles 'neath the cooling shade
Of lofty timber; but the silent glade
Not yet re-echoes with the cuckoo's note.

The morning hour e'er finds me, sweetest bird!
Before my gate; and, when the day doth pale,

I cast a wistful glance adown the vale;
But e'en one note, alas! not yet is heard.

— Hironawa.

A MOTHER TO HER DAUGHTER [60]

(A.D. 750)

Thou wast my child, and to my heart more dear
Than to the sov'reign monarch of the deep
All the rich jewels that in casket rare
Beneath the billows he is said to keep.
But it was just that thy bold spouse should bear
Thee in his train t'ward Koshi's deserts wild.
Thou bad'st adieu; and since that hour, sweet child,
In ceaseless visions of remembrance clear
There seems to float the face for which I yearn,
The brows oblique as ocean's crested wave.
But I am old, and scarce love's pow'r to save
May stretch my life to welcome thy return.

— Sakanouye.

[60] The mother was Sakanouye, and lived at the court of Nara. Her daughter, who was married to the poet Yakamochi, had accompanied her husband to his governorship of the distant province of Koshi.

ANCIENT JAPAN

(A.D. 600–1160)

THE KOKINSHU

OR

COLLECTION OF ODES

"A thousand years of happy life be thine!
Live on, my lord, till what are pebbles now,
By age united, to great rocks shall grow,
Whose venerable sides the moss doth line!"

— NATIONAL ANTHEM, FROM THE KOKINSHU.

THE KOKINSHU

(INTRODUCTION)

SEVERAL court collections of poems followed the "Man-yoshu," and of these later anthologies the "Kokinshu" is the most celebrated. It belongs to the opening of the tenth century. Its chief compiler was the nobleman Tsurayuki. Every one of its several thousand poems is of the same form; for by this time that form, the *Tanka,* had become the established rhythmic construction, the only thing allowed by the court critics to be a poem at all.

This *Tanka,* which is still admired in Japan, consists of five lines containing just thirty-one syllables. It would be impossible to convey the meaning quite so briefly in translation. So the English four-line, forty-syllable stanza seems the best form in which to present them. Each *Tanka* is a dainty picture or a kindly thought. The "Kokinshu," like the "Man-yoshu," admits no harsh or unlovely picture to mar its ideal beauty, but the "Kokinshu" goes further and marshals its tiny odes in strictly formal sections according to a few carefully restricted themes. First come the four seasons, then odes of congratulation, of parting, love, death, and so on. Only a few of the odes are given here, but among them the reader is asked to note particularly the one recently selected as the national anthem.

Perhaps a typical *Tanka* in more modern Japanese and its translation will make this ancient form clear to the reader. Its thought always breaks at the end of the third line, as here indicated by the dash.

Hana mo mitsu
Hototogisu wo mo
Kiki-hatatsu —
Kono yo nochi no yo
Omou koto nashi.

I've seen the flowers bloom and fade,
I have heard out the cuckoo's note:
Neither in this world is there aught,
Nor in the next, to make me sad.

That is to say, the poet has faced the ending of beautiful things, has seen them pass away, and feels that having endured such sorrow he can calmly approach any other pang.

THE KOKINSHU

OR

COLLECTION OF ODES [1]

SPRING

Spring, spring, has come, while yet the landscape bears
Its fleecy burden of unmelted snow!
Now may the zephyr gently 'gin to blow,
To melt the nightingale's sweet frozen tears.

— ANON.

SPRING

Amid the branches of the silv'ry bowers
The nightingale doth sing: perchance he knows
That spring hath come, and takes the later snows
For the white petals of the plum's sweet flowers.[2]

— SOSEL.

SPRING

Too lightly woven must the garments be —
Garments of mist — that clothe the coming spring:
In wild disorder see them fluttering
Soon as the zephyr breathes adown the lea.

— YUKIHIRA.

SPRING

Heedless that now the mists of spring do rise,
Why fly the wild-geese northward? — Can it be
Their native home is fairer to their eyes,
Though no sweet flowers blossom on its lea?

— ISE.

[1] The translations in this section are from Prof. B. Chamberlain's "Japanese Poetry."

[2] The plum-tree, cherry-tree, etc., are in Japan cultivated not for their fruit, but for their blossoms. Together with the wistaria, the lotus, the iris, the *lespedeza*, and a few others, these take the place which is

SPRING

If earth but ceased to offer to my sight
The beauteous cherry-trees when blossoming,
Ah! then indeed, with peaceful, pure delight,
My heart might revel in the joys of spring! [3]

— NARIHIRA.

SPRING

Tell me, doth any know the dark recess
Where dwell the winds that scatter the spring flow'rs?
Hide it not from me! By the heav'nly pow'rs,
I'll search them out to upbraid their wickedness!

— SOSEI.

SPRING

No man so callous but he heaves a sigh
When o'er his head the wither'd cherry-flowers
Come fluttering down.— Who knows? the spring's soft show'rs
May be but tears shed by the sorrowing sky.

— KURONUSHI.

SPRING

Whom would your cries, with artful calumny,
Accuse of scatt'ring the pale cherry-flow'rs?
'Tis your own pinions flitting through these bow'rs
That raise the gust which makes them fall and die!

— SOSEI.

SUMMER

In blossoms the wistaria-tree to-day
Breaks forth, that sweep the wavelets of my lake:
When will the mountain-cuckoo come and make
The garden vocal with his first sweet lay? [4]

— *Attributed to* HITOMARO.

occupied in the West by the rose, the lily, the violet, etc. Though flowers are perpetually referred to and immensely admired, there has never been in Japan any "language of flowers."

[3] *I.e.*, "The cherry-blossoms are ineffably lovely; but my joy in gazing at them is marred by the knowledge that they must so soon pass away."

[4] The wistaria among flowers, and among birds the cuckoo, are the



A JAPANESE POET.

A youth composing poetry—by the noted artist Kalsugawa Shunsho.

SPRING

If earth but ceased to offer to my sight
The beauteous cherry-trees when blossoming,
Ah! then indeed, with peaceful, pure delight,
My heart might revel in the joys of spring![3]

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SPRING

[illegible]

— SOSEI.

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SPRING

[illegible]

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[4] The winsome among flowers, and among birds the cuckoo, are the



SUMMER

Oh, lotus-leaf! I dreamt that the wide earth
Held naught more pure than thee — held naught more true:
Why, then, when on thee rolls a drop of dew,
Pretend that 'tis a gem of priceless worth? [5]

— HENJO.

AUTUMN

Can I be dreaming? 'Twas but yesterday
We planted out each tender shoot again; [6]
And now the autumn breeze sighs o'er the plain,
Where fields of yellow rice confess its sway.

— ANON.

AUTUMN

A thousand thoughts of tender vague regret
Crowd on my soul, what time I stand and gaze
On the soft-shining autumn moon; and yet
Not to me only speaks her silv'ry haze.

— CHISATO.

AUTUMN

What bark impelled by autumn's fresh'ning gale
Comes speeding t'ward me? —'Tis the wild-geese driv'n
Across the fathomless expanse of Heav'n,
And lifting up their voices for a sail!

— ANON.

AUTUMN

The silv'ry dewdrops that in autumn light
Upon the moors must surely jewels be;
For there they hang all over hill and lea,
Strung on the threads the spiders weave so tight.

— ASAYASU.

poetical representatives of early summer, as are the plum-blossom and the nightingale of early spring.

[5] The lotus is the Buddhist emblem of purity, and the lotus growing out of the mud is a frequent metaphor for the heart that remains unsullied by contact with the world.

[6] The transplanting of the rice occupies the whole rural population during the month of June, when men and women may all be seen working in the fields knee-deep in water. The crops are gathered in October.

AUTUMN

The trees and herbage, as the year doth wane,
For gold and russet leave their former hue —
All but the wave-toss'd flow'rets of the main,
That never yet chill autumn's empire knew.

— YASUHIDE.

AUTUMN

The dews are all of one pale silv'ry white:
Then tell me, if thou canst, oh! tell me why
These silv'ry dews so marvelously dye
The autumn leaves a myriad colors bright?

— TOSHIYUKI.

AUTUMN

The warp is hoar-frost and the woof is dew —
Too frail, alas! the warp and woof to be:
For scarce the woods their damask robes endue,
When, torn and soiled, they flutter o'er the lea.

— SEKIWO.

AUTUMN

E'en when on earth the thund'ring gods held sway
Was such a sight beheld? — Calm Tatsta's [7] flood,
Stained, as by Chinese art, with hues of blood,
Rolls o'er Yamâto's peaceful fields away.

— NARIHIRA.

WINTER

When falls the snow, lo! ev'ry herb and tree,
That in seclusion through the wintry hours
Long time had been held fast, breaks forth in flow'rs,
That ne'er in spring were known upon the lea.

— TSURAYUKI.

[7] Properly written *Tatsuta*. The allusion here is to the crimson and scarlet of the autumn maple-trees, which may well form a constantly recurring theme for the raptures of the Japanese poets, who in the fall of every year see around them a halo of glory such as our dull European forests do not even distantly approach.

WINTER

When from the skies, that wintry gloom enshrouds,
The blossoms fall and flutter round my head,
Methinks the spring e'en now his light must shed
O'er heavenly lands that lie beyond the clouds.

— FUKAYABU.

CONGRATULATIONS

Selected as the National Anthem

A thousand years of happy life be thine!
Live on, my lord, till what are pebbles now,
By age united, to great rocks shall grow,
Whose venerable sides the moss doth line! [8]

— ANON.

CONGRATULATIONS

Of all the days and months that hurry by
Nor leave a trace, how long the weary tale!
And yet how few the springs when in the vale
On the dear flow'rets I may feast mine eye! [9]

— OKIKAZE.

CONGRATULATIONS

If ever mortal in the days of yore
By Heav'n a thousand years of life was lent,
I wot not; but if never seen before,
Be thou the man to make the precedent!

— SOSEI.

[8] The writer of this ode and the person addressed are alike unknown. As it heads the section entitled "Congratulations," the addressee may not improbably have been a Mikado. In any case, it was selected in 1880 to serve as the "national anthem," in imitation of European precedents. It is known as "*Kimi ga yo*," from the opening words of the original.

[9] In rendering this stanza the translator has followed, not the original "Kokinshu" text, but the better-known reading of the "Ro-eishu" ("Collection of Bright Songs"), a compilation made early in the eleventh century as a wedding present for his son-in-law Michinori (afterward regent of the Empire) by the Minister Kintō.

PARTING

Mine oft-reiterated pray'rs in vain
The parting guest would stay: Oh, cherry-flow'rs!
Pour down your petals, that from out these bow'rs
He ne'er may find the homeward path again!

— ANON.

ANCIENT JAPAN

(A.D. 600–1160)

THE GENJI MONOGATARI

OR

NARRATIVE OF GENJI

TRANSLATED BY SUYEMATSU KENCHIO

"Ordinary histories are the mere records of events. They give no insight into the true state of society. This, however, is the very sphere in which romances principally dwell."

— GENJI MONOGATARI.

"No country could have been happier than was ours at this epoch."

— SUYEMATSU KENCHIO.

THE GENJI MONOGATARI

(INTRODUCTION)

THE "Genji Monogatari," although usually quoted by Japanese critics as the standard example of their classic prose, is little if at all in advance of several similar narratives of its period. Its author was a lady of the Japanese Court, who died A.D. 992, so that the story was probably written a few years earlier. The authoress is known to us only by her Court-name of Murasaki Shikib, which means literally, the "purple violet of the *Shikib* or ceremonial staff." That is to say, each person was known in Court by the official department in which they served or were ranked, and to this was added an individual name usually fanciful or poetic. So that this lady was called the "Ceremonial Staff's Violet." She was married, and lived long in retirement as a widow; she had a daughter, also an authoress, and kept a diary which is still preserved. The tomb of Murasaki Shikib is pointed out to-day as a sort of shrine in a Buddhist temple of Kyoto, the scene of her narrative.

The plot of the "Genji Monogatari" traces the various love-experiences of Genji, a young noble who flits, as was the fashion of the time, from one lady to another. The character of each of these ladies is carefully depicted; and modern Japanese critics tell us that the purpose of the whole was to portray these women and satirically contrast the loyalty of woman with the shallowness and selfishness of man. The original narrative is very long, containing over forty chapters, of which only the first five are here given, as the shifting love-affairs of Genji make it an easy matter to drop the rambling tale at any point. Indeed, the original passes on from Genji to his sons, and was probably completed by another and less artistic hand than that of the admired Murasaki.

THE GENJI MONOGATARI

Chapter I

THE CHAMBER OF KIRI

In the reign of a certain Emperor, whose name is unknown to us, there was, among the Niogo and Kôyi [1] of the Imperial Court, one who, though she was not of high birth, enjoyed the full tide of royal favor. Hence her superiors, each one of whom had always been thinking —"I shall be the *one*," gazed upon her disdainfully with malignant eyes, and her equals and inferiors were more indignant still.

Such being the state of affairs, the anxiety which she had to endure was great and constant, and this was probably the reason why her health was at last so much affected that she was often compelled to absent herself from Court, and to retire to the residence of her mother.

Her father, who was a Dainagon,[2] was dead; but her mother, being a woman of good sense, gave her every possible guidance in the due performance of Court ceremony, so that in this respect she seemed but little different from those whose fathers and mothers were still alive to bring them before public notice, yet, nevertheless, her friendlessness made her oftentimes feel very diffident from the want of any patron of influence.

These circumstances, however, only tended to make the favor shown to her by the Emperor wax warmer and warmer, and it was ever shown to such an extent as to become a warning to after-generations. There had been instances in China in which favoritism such as this had caused national disturbances and disaster; and thus the matter became a subject of public animadversion, and it seemed not improbable that

[1] Official titles held by Court ladies.
[2] The name of a Court office.

people would begin to allude even to the example of Yô-ki-hi.[3]

In due course, and in consequence, we may suppose, of the divine blessing on the sincerity of their affection, a jewel of a little prince was born to her. The first prince who had been born to the Emperor was the child of Koki-den-Niogo, the daughter of the Udaijin (a great officer of State). Not only was he first in point of age, but his influence on his mother's side was so great that public opinion had almost unanimously fixed upon him as heir-apparent. Of this the Emperor was fully conscious, and he only regarded the new-born child with that affection which one lavishes on a domestic favorite. Nevertheless, the mother of the first prince had, not unnaturally, a foreboding that unless matters were managed adroitly her child might be superseded by the younger one. She, we may observe, had been established at Court before any other lady, and had more children than one. The Emperor, therefore, was obliged to treat her with due respect, and reproaches from her always affected him more keenly than those of any others.

To return to her rival. Her constitution was extremely delicate, as we have seen already, and she was surrounded by those who would fain lay bare, so to say, her hidden scars. Her apartments in the palace were Kiri-Tsubo (the chamber of Kiri); so called from the trees that were planted around. In visiting her there the Emperor had to pass before several other chambers, whose occupants universally chafed when they saw it. And again, when it was her turn to attend upon the Emperor, it often happened that they played off mischievous pranks upon her, at different points in the corridor, which leads to the Imperial quarters. Sometimes they would soil the skirts of her attendants, sometimes they would shut against her the door of the covered portico, where no other passage existed; and thus, in every possible way, they one and all combined to annoy her.

The Emperor at length became aware of this, and gave her,

[3] A celebrated and beautiful favorite of an Emperor of the Thang Dynasty in China, whose administration was disturbed by a rebellion, said to have been caused by the neglect of his duties for her sake.

for her special chamber, another apartment, which was in the Kôrô-Den, and which was quite close to those in which he himself resided. It had been originally occupied by another lady who was now removed, and thus fresh resentment was aroused.

When the young Prince was three years old the *Hakamagi*[4] took place. It was celebrated with a pomp scarcely inferior to that which adorned the investiture of the first Prince. In fact, all available treasures were exhausted on the occasion. And again the public manifested its disapprobation. In the summer of the same year the Kiri-Tsubo-Kôyi became ill, and wished to retire from the palace. The Emperor, however, who was accustomed to see her indisposed, strove to induce her to remain. But her illness increased day by day; and she had drooped and pined away until she was now but a shadow of her former self. She made scarcely any response to the affectionate words and expressions of tenderness which her royal lover caressingly bestowed upon her. Her eyes were half-closed: she lay like a fading flower in the last stage of exhaustion, and she became so much enfeebled that her mother appeared before the Emperor and entreated with tears that she might be allowed to leave. Distracted by his vain endeavors to devise means to aid her, the Emperor at length ordered a *Te-gruma*[5] to be in readiness to convey her to her own home, but even then he went to her apartment and cried despairingly: "Did not we vow that we would neither of us be either before or after the other even in traveling the last long journey of life? And can you find it in your heart to leave me now?" Sadly and tenderly looking up, she thus replied, with almost failing breath:

"Since my departure for this dark journey
Makes you so sad and lonely,
Fain would I stay though weak and weary,
And live for your sake only!

[4] The *Hakamagi* is the investiture of boys with trousers, when they pass from childhood to boyhood. In ordinary cases this is done when about five years old, but in the royal family it usually takes place earlier.

[5] A carriage drawn by hands. Its use in the courtyard of the Palace was only allowed to persons of distinction.

"Had I but known this before —"

She appeared to have much more to say, but was too weak to continue. Overpowered with grief, the Emperor at one moment would fain accompany her himself, and at another moment would have her remain to the end where she then was.

At the last, her departure was hurried, because the exorcism for the sick had been appointed to take place on that evening at her home, and she went. The child Prince, however, had been left in the Palace, as his mother wished, even at that time, to make her withdrawal as privately as possible, so as to avoid any invidious observations on the part of her rivals. To the Emperor the night now became black with gloom. He sent messenger after messenger to make inquiries, and could not await their return with patience. Midnight came, and with it the sound of lamentation. The messenger, who could do nothing else, hurried back with the sad tidings of the truth. From that moment the mind of the Emperor was darkened, and he confined himself to his private apartments.

He would still have kept with himself the young Prince now motherless, but there was no precedent for this, and it was arranged that he should be sent to his grandmother for the mourning. The child, who understood nothing, looked with amazement at the sad countenances of the Emperor and of those around him. All separations have their sting, but sharp indeed was the sting in a case like this.

Now the funeral took place. The weeping and wailing mother, who might have longed to mingle in the same flames,[6] entered a carriage, accompanied by female mourners. The procession arrived at the cemetery of Otagi, and the solemn rites commenced. What were then the thoughts of the desolate mother? The image of her dead daughter was still vividly present to her — still seemed animated with life. She must see her remains become ashes to convince herself that she was really dead. During the ceremony, an Imperial messenger came from the Palace, and invested the dead with the title of Sammi. The letters patent were read, and listened

[6] Cremation was very common in these days.

to in solemn silence. The Emperor conferred this title now in regret that during her lifetime he had not even promoted her position from a Kôyi to a Niogo, and wishing at this last moment to raise her title at least one step higher. Once more several tokens of disapprobation were manifested against the proceeding. But, in other respects, the beauty of the departed, and her gracious bearing, which had ever commanded admiration, made people begin to think of her with sympathy. It was the excess of the Emperor's favor which had created so many detractors during her lifetime; but now even rivals felt pity for her; and if any did not, it was in the Koki-den. "When one is no more, the memory becomes so dear," may be an illustration of a case such as this.

Some days passed, and due requiem services were carefully performed. The Emperor was still plunged in thought, and no society had attractions for him. His constant consolation was to send messengers to the grandmother of the child, and to make inquiries after them. It was now autumn, and the evening winds blew chill and cold. The Emperor — who, when he saw the first Prince, could not refrain from thinking of the younger one — became more thoughtful than ever; and, on this evening, he sent Yugei-no Miôbu [7] to repeat his inquiries. She went as the new moon just rose, and the Emperor stood and contemplated from his veranda the prospect spread before him. At such moments he had usually been surrounded by a few chosen friends, one of whom was almost invariably his lost love. Now she was no more. The thrilling notes of her music, the touching strains of her melodies, stole over him in his dark and dreary reverie.

The Miôbu arrived at her destination; and, as she drove in, a sense of sadness seized upon her.

The owner of the house had long been a widow; but the residence, in former times, had been made beautiful for the pleasure of her only daughter. Now, bereaved of this daughter, she dwelt alone; and the grounds were overgrown with weeds, which here and there lay prostrated by the violence of the winds; while over them, fair as elsewhere,

[7] A Court lady, whose name was Yugei, holding an office called *Miôbu.*

gleamed the mild luster of the impartial moon. The Miôbu entered, and was led into a front room in the southern part of the building. At first the hostess and the messenger were equally at a loss for words. At length the silence was broken by the hostess, who said:

"Already have I felt that I have lived too long, but doubly do I feel it now that I am visited by such a messenger as you." Here she paused, and seemed unable to contend with her emotion.

"When Naishi-no-Ske returned from you," said the Miôbu, "she reported to the Emperor that when she saw you, face to face, her sympathy for you was irresistible. I, too, see now how true it is!" A moment's hesitation, and she proceeded to deliver the Imperial message:

"The Emperor commanded me to say that for some time he had wandered in his fancy, and imagined he was but in a dream; and that, though he was now more tranquil, he could not find that it was only a dream. Again, that there is no one who can really sympathize with him; and he hopes that you will come to the Palace, and talk with him. His Majesty said also that the absence of the Prince made him anxious, and that he is desirous that you should speedily make up your mind. In giving me this message, he did not speak with readiness. He seemed to fear to be considered unmanly, and strove to exercise reserve. I could not help experiencing sympathy with him, and hurried away here, almost fearing that, perhaps, I had not quite caught his full meaning."

So saying, she presented to her a letter from the Emperor. The lady's sight was dim and indistinct. Taking it, therefore, to the lamp, she said, "Perhaps the light will help me to decipher," and then read as follows, much in unison with the oral message: "I thought that time only would assuage my grief; but time only brings before me more vividly my recollection of the lost one. Yet, it is inevitable. How is my boy? Of him, too, I am always thinking. Time once was when we both hoped to bring him up together. May he still be to you a memento of his mother!"

Such was the brief outline of the letter, and it contained the following:

"The sound of the wind is dull and drear
Across Miyagi's [8] dewy lea,
And makes me mourn for the motherless deer
That sleeps beneath the *Hagi* tree."

She gently put the letter aside, and said, "Life and the world are irksome to me; and you can see, then, how reluctantly I should present myself at the Palace. I can not go myself, though it is painful to me to seem to neglect the honored command. As for the little Prince, I know not why he thought of it, but he seems quite willing to go. This is very natural. Please to inform his Majesty that this is our position. Very possibly, when one remembers the birth of the young Prince, it would not be well for him to spend too much of his time as he does now."

Then she wrote quickly a short answer, and handed it to the Miôbu. At this time her grandson was sleeping soundly.

"I should like to see the boy awake, and to tell the Emperor all about him, but he will already be impatiently awaiting my return," said the messenger. And she prepared to depart.

"It would be a relief to me to tell you how a mother laments over her departed child. Visit me, then, sometimes, if you can, as a friend, when you are not engaged or pressed for time. Formerly, when you came here, your visit was ever glad and welcome; now I see in you the messenger of woe. More and more my life seems aimless to me. From the time of my child's birth, her father always looked forward to her being presented at Court, and when dying he repeatedly enjoined me to carry out that wish. You know that my daughter had no patron to watch over her, and I well knew how difficult would be her position among her fellow-maidens.

[8] *Miyagi* is the name of a field which is famous for the *Hagi* or *lespedeza*, a small and pretty shrub, which blooms in the autumn. In poetry it is associated with deer, and a male and female deer are often compared to a lover and his love, and their young to their children.

Yet, I did not disobey her father's request, and she went to Court. There the Emperor showed her a kindness beyond our hopes. For the sake of that kindness she uncomplainingly endured all the cruel taunts of envious companions. But their envy ever deepening, and her troubles ever increasing, at last she passed away, worn out, as it were, with care. When I think of the matter in that light, the kindest favors seem to me fraught with misfortune. Ah! that the blind affection of a mother should make me talk in this way!"

"The thoughts of his Majesty may be even as your own," said the Miôbu. "Often when he alluded to his overpowering affection for her, he said that perhaps all this might have been because their love was destined not to last long. And that though he ever strove not to injure any subject, yet for Kiri-Tsubo, and for her alone, he had sometimes caused the ill-will of others; that when all this had been done, she was no more! All this he told me in deep gloom, and added that it made him ponder on their previous existence."

The night was now far advanced, and again the Miôbu rose to take leave. The moon was sailing down westward and the cool breeze was waving the herbage to and fro, in which numerous *mushi* were plaintively singing.[9] The messenger, being still somehow unready to start, hummed —

> "Fain would one weep the whole night long,
> As weeps the *Sudu-Mushi's* song,
> Who chants her melancholy lay
> Till night and darkness pass away."

As she still lingered, the lady took up the refrain —

> "To the heath where the *Sudu-Mushi* sings,
> From beyond the clouds [10] one comes from on high
> And more dews on the grass around she flings,
> And adds her own, to the night wind's sigh."

A Court dress and a set of beautiful ornamental hairpins, which had belonged to Kiri-Tsubo, were presented to the

[9] In Japan there are a great number of *mushi* or insects, which sing in herbage grass, especially in the evenings of autumn.

[10] In Japanese poetry, persons connected with the Court are spoken of as "the people above the clouds."

Miôbu by her hostess, who thought that these things, which her daughter had left to be available on such occasions, would be a more suitable gift, under present circumstances, than any other.

On the return of the Miôbu she found that the Emperor had not yet retired to rest. He was really awaiting her return, but was apparently engaged in admiring the Tsubo-Senzai — or stands of flowers — which were placed in front of the palaces, and in which the flowers were in full bloom. With him were four or five ladies, his intimate friends, with whom he was conversing. In these days his favorite topic of conversation was the "Long Regret." [11] Nothing pleased him more than to gaze upon the picture of that poem, which had been painted by Prince Teishi-In, or to talk about the native poems on the same subject, which had been composed, at the royal command, by Ise, the poetess, and by Tsurayuki, the poet. And it was in this way that he was engaged on this particular evening.

To him the Miôbu now went immediately, and she faithfully reported to him all that she had seen, and she gave to him also the answer to his letter. That letter stated that the mother of Kiri-Tsubo felt honored by his gracious inquiries, and that she was so truly grateful that she scarcely knew how to express herself. She proceeded to say that his condescension made her feel at liberty to offer him the following:

"Since now no fostering love is found,
And the *Hagi* tree is dead and sere,
The motherless deer lies on the ground,
Helpless and weak, no shelter near."

The Emperor strove in vain to repress his own emotion; and old memories, dating from the time when he first saw his favorite, rose up before him fast and thick. "How precious has been each moment to me, but yet what a long time has elapsed since then," thought he, and he said to the

[11] A famous Chinese poem, by Hak-rak-ten. The heroine of the poem was Yô-ki-hi, to whom we have made reference before. The story is that after death she became a fairy, and the Emperor sent a magician to find her.

Miôbu, "How often have I, too, desired to see the daughter of the Dainagon in such a position as her father would have desired to see her. 'Tis in vain to speak of that now!"

A pause, and he continued, "The child, however, may survive, and fortune may have some boon in store for him; and his grandmother's prayer should rather be for long life."

The presents were then shown to him. "Ah," thought he, "could they be the souvenirs sent by the once lost love," as he murmured —

"Oh, could I find some wizard sprite,
To bear my words to her I love,
Beyond the shades of envious night,
To where she dwells in realms above!"

Now the picture of beautiful Yô-ki-hi, however skilful the painter may have been, is after all only a picture. It lacks life and animation. Her features may have been worthily compared to the lotus and to the willow of the Imperial gardens, but the style, after all, was Chinese, and to the Emperor his lost love was all in all, nor, in his eyes, was any other object comparable to her. Who doubts that they, too, had vowed to unite wings and intertwine branches! But to what end? The murmur of winds, the music of insects, now only served to cause him melancholy.

In the meantime, in the Koki-Den was heard the sound of music. She who dwelt there, and who had not now for a long time been with the Emperor, was heedlessly protracting her strains until this late hour of the evening.

How painfully must these have sounded to the Emperor!

"Moonlight is gone, and darkness reigns
E'en in the realms 'above the clouds,'
Ah! how can light or tranquil peace
Shine o'er that lone and lowly home!"

Thus thought the Emperor, and he did not retire until "the lamps were trimmed to the end!" The sound of the night watch of the right guard [12] was now heard. It was five o'clock in the morning. So, to avoid notice, he withdrew to

[12] There were two divisions of the Imperial guard — right and left.

his bedroom, but calm slumber hardly visited his eyes. This now became a common occurrence.

When he rose in the morning he would reflect on the time gone by when "they knew not even that the casement was bright." But now, too, he would neglect "Morning Court." His appetite failed him. The delicacies of the so-called "great table" had no temptation for him. Men pitied him much. "There must have been some divine mystery that predetermined the course of their love," said they, "for in matters in which she is concerned he is powerless to reason, and wisdom deserts him. The welfare of the State ceases to interest him." And now people actually began to quote instances that had occurred in a foreign Court.

Weeks and months had elapsed, and the son of Kiri-Tsubo was again at the Palace. In the spring of the following year the first Prince was proclaimed heir-apparent to the throne. Had the Emperor consulted his private feelings, he would have substituted the younger Prince for the elder one. But this was not possible, and, especially for this reason: There was no influential party to support him, and, moreover, public opinion would also have been strongly opposed to such a measure, which, if effected by arbitrary power, would have become a source of danger. The Emperor, therefore, betrayed no such desire, and repressed all outward appearance of it. And now the public expressed its satisfaction at the self-restraint of the Emperor, and the mother of the first Prince felt at ease.

In this year the mother of Kiri-Tsubo departed this life. She may not improbably have longed to follow her daughter at an earlier period; and the only regret to which she gave utterance was that she was forced to leave her grandson, whom she had so tenderly loved.

From this time the young Prince took up his residence in the Imperial Palace; and next year, at the age of seven, he began to learn to read and write under the personal superintendence of the Emperor. He now began to take him into the private apartments, among others, of the Koki-den, saying, "The mother is gone! now at least, let the child be

received with better feeling." And if even stony-hearted warriors, or bitter enemies, if any such there were, smiled when they saw the boy, the mother of the heir-apparent, too, could not entirely exclude him from her sympathies. This lady had two daughters, and they found in their half-brother a pleasant playmate. Every one was pleased to greet him, and there was already a winning coquetry in his manners, which amused people and made them like to play with him. We need not allude to his studies in detail, but on musical instruments, such as the flute and the *koto,*[13] he also showed great proficiency.

About this time there arrived an embassy from Korea, and among them was an excellent physiognomist. When the Emperor heard of this he wished to have the Prince examined by him. It was, however, contrary to the warnings of the Emperor Wuda, to call in foreigners to the Palace. The Prince was, therefore, disguised as the son of one Udaiben, his instructor, with whom he was sent to the Kôro-Kwan, where foreign embassies were entertained.

When the physiognomist saw him he was amazed and, turning his own head from side to side, seemed at first to be unable to comprehend the lines of his features, and then said, "His physiognomy argues that he might ascend to the highest position in the State, but, in that case, his reign will be disturbed, and many misfortunes will ensue. If, however, his position should only be that of a great personage in the country, his fortune may be different."

This Udaiben was a clever scholar. He had with the Korean pleasant conversations, and they also interchanged with one another some Chinese poems, in one of which the Korean said what great pleasure it had given him to have seen before his departure, which was now imminent, a youth of such remarkable promise. The Koreans made some valuable presents to the Prince, who had also composed a few lines, and to them, too, many costly gifts were offered from the Imperial treasures.

[13] The general name for a species of musical instrument resembling the zither, but longer.

In spite of all the precautions which were taken to keep all this rigidly secret, it did, somehow or other, become known to others, and among those to the Udaijin, who, not unnaturally, viewed it with suspicion, and began to entertain doubts of the Emperor's intentions. The latter, however, acted with great prudence. It must be remembered that, as yet, he had not even created the boy a royal Prince. He now sent for a native physiognomist, who approved of his delay in doing so, and whose observations to this effect the Emperor did not receive unfavorably. He wisely thought to be a royal Prince, without having any influential support on the mother's side, would be of no real advantage to his son. Moreover, his own tenure of power seemed precarious, and he, therefore, thought it better for his own dynasty, as well as for the Prince, to keep him in a private station, and to constitute him an outside supporter of the royal cause.

And now he took more and more pains with his education in different branches of learning; and the more the boy studied, the more talent did he evince — talent almost too great for one destined to remain in a private station. Nevertheless, as we have said, suspicions would have been aroused had royal rank been conferred upon him, and the astrologists, whom also the Emperor consulted, having expressed their disapproval of such a measure, the Emperor finally made up his mind to create a new family. To this family he assigned the name of Gen, and he made the young Prince the founder of it.[14]

Some time had now elapsed since the death of the Emperor's favorite, but he was still often haunted by her image. Ladies were introduced into his presence, in order, if possible, to divert his attention, but without success.

There was, however, living at this time a young Princess, the fourth child of a late Emperor. She had great promise of beauty, and was guarded with jealous care by her mother, the Empress-Dowager. The Naishi-no-Ske, who had been at

[14] In these days Imperial Princes were often created founders of new families, and with some given name, the Gen being one most frequently used. These Princes had no longer a claim to the throne.

the Court from the time of the said Emperor, was intimately acquainted with the Empress and familiar with the Princess, her daughter, from her very childhood. This person now recommended the Emperor to see the Princess, because her features closely resembled those of Kiri-Tsubo.

"I have now fulfilled," she said, "the duties of my office under three reigns, and, as yet, I have seen but one person who resembles the departed. The daughter of the Empress-Dowager does resemble her, and she is singularly beautiful."

"There may be some truth in this," thought the Emperor, and he began to regard her with awakening interest.

This was related to the Empress-Dowager. She, however, gave no encouragement whatever to the idea. "How terrible!" she said. "Do we not remember the cruel harshness of the mother of the Heir-apparent, which hastened the fate of Kiri-Tsubo!"

While thus discountenancing any intimacy between her daughter and the Emperor, she too died, and the princess was left parentless. The Emperor acted with great kindness, and intimated his wish to regard her as his own daughter. In consequence of this her guardian, and her brother, Prince Hiôb-Kiô, considering that life at Court would be better for her and more attractive for her than the quiet of her own home, obtained for her an introduction there.

She was styled the Princess Fuji-Tsubo (of the Chamber of Wistaria), from the name of the chamber which was assigned to her.

There was, indeed, both in features and manners a strange resemblance between her and Kiri-Tsubo. The rivals of the latter constantly caused pain both to herself and to the Emperor; but the illustrious birth of the Princess prevented any one from ever daring to humiliate her, and she uniformly maintained the dignity of her position. And to her, alas! the Emperor's thoughts were now gradually drawn, though he could not yet be said to have forgotten Kiri-Tsubo.

The young Prince, whom we now style Genji (the Gen), was still with the Emperor, and passed his time pleasantly enough in visiting the various apartments where the inmates

of the palace resided. He found the companionship of all of them sufficiently agreeable; but beside the many who were now of maturer years, there was one who was still in the bloom of her youthful beauty, and who more particularly caught his fancy, the Princess Wistaria. He had no recollection of his mother, but he had been told by Naishi-no-Ske that this lady was exceedingly like her; and for this reason he often yearned to see her and to be with her.

The Emperor showed equal affection to both of them, and he sometimes told her that he hoped she would not treat the boy with coldness or think him forward. He said that his affection for the one made him feel the same for the other too, and that the mutual resemblance of her own and of his mother's face easily accounted for Genji's partiality to her. And thus as a result of this generous feeling on the part of the Emperor, a warmer tinge was gradually imparted both to the boyish humor and to the awakening sentiment of the young Prince.

The mother of the Heir-apparent was not unnaturally averse to the Princess, and this revived her old antipathy to Genji also. The beauty of her son, the Heir-apparent, though remarkable, could not be compared to his, and so bright and radiant was his face that Genji was called by the public Hikal-Genji-no-Kimi (the shining Prince Gen).

When he attained the age of twelve the ceremony of *Gembuk* [15] (or crowning) took place. This was also performed with all possible magnificence. Various *fêtes,* which were to take place in public, were arranged by special order by responsible officers of the Household. The royal chair was placed in the eastern wing of the Seiriô-Den, where the Emperor dwells, and in front of it were the seats of the hero of the ceremony and of the Sadaijin, who was to crown him and to regulate the ceremonial.

About ten o'clock in the forenoon Genji appeared on the scene. The boyish style of his hair and dress excellently

[15] The ceremony of placing a crown or coronet upon the head of a boy. This was an ancient custom observed by the upper and middle classes both in Japan and China, to mark the transition from boyhood to youth.

became his features; and it almost seemed matter for regret that it should be altered. The Okura-Kiô-Kurahito, whose office it was to rearrange the hair of Genji, faltered as he did so. As to the Emperor, a sudden thought stole into his mind. "Ah! could his mother but have lived to see him now!" This thought, however, he at once suppressed. After he had been crowned the Prince withdrew to a dressing-room, where he attired himself in the full robes of manhood. Then descending to the courtyard he performed a measured dance in grateful acknowledgment. This he did with so much grace and skill that all present were filled with admiration; and his beauty, which some feared might be lessened, seemed only more remarkable from the change. And the Emperor, who had before tried to resist them, now found old memories irresistible.

Sadaijin had by his wife, who was a Royal Princess, an only daughter. The Heir-apparent had taken some notice of her, but her father did not encourage him. He had, on the other hand, some idea of Genji, and had sounded the Emperor on the subject. He regarded the idea with favor, and especially on the ground that such a union would be of advantage to Genji who had not yet any influential supporters.

Now all the Court and the distinguished visitors were assembled in the palace, where a great festival was held; Genji occupied a seat next to that of the Royal Princess. During the entertainment Sadaijin whispered something several times into his ear, but he was too young and diffident to make any answer.

Sadaijin was now summoned before the daïs of the Emperor, and, according to custom, an Imperial gift, a white Ô-Uchiki (grand robe), and a suit of silk vestments were presented to him by a lady. Then proffering his own wine-cup, the Emperor addressed him thus:

> "In the first hair-knot [16] of youth,
> Let love that lasts for age be bound!"

[16] Before the crown was placed upon the head at the *Gembuk* the hair was gathered up in a conical form from all sides of the head, and then fastened securely in that form with a knot of silken cords of which the color was always purple.

This evidently implied an idea of matrimony. Sadaijin feigned surprise and responded:

"Aye! if the purple[17] of the cord,
I bound so anxiously, endure!"

He then descended into the courtyard, and gave expression to his thanks in the same manner in which Genji had previously done. A horse from the Imperial stables and a falcon from the Kurand-Dokoro[18] were on view in the yard, and were now presented to him. The princes and nobles were all gathered together in front of the grand staircase, and appropriate gifts were also presented to each one of them. Among the crowd baskets and trays of fruits and delicacies were distributed by the Emperor's order, under the direction of Udaiben; and more rice-cakes and other things were given away now than at the *Gembuk* of the Heir-apparent.

In the evening the young Prince went to the mansion of the Sadaijin, where the espousal with the young daughter of the latter was celebrated with much splendor. The youthfulness of the beautiful boy was well pleasing to Sadaijin; but the bride, who was some years older than he was, and who considered the disparity in their age to be unsuitable, blushed when she thought of it.

Not only was this Sadaijin himself a distinguished personage in the State, but his wife was also the sister of the Emperor by the same mother, the late Empress; and her rank therefore was unequivocal. When to this we add the union of their daughter with Genji, it was easy to understand that the influence of Udaijin, the grandfather of the Heir-apparent, and who therefore seemed likely to attain great power, was not after all of very much moment.

Sadaijin had several children. One of them, who was the issue of his Royal wife, was the Kurand Shiôshiô.

Udaijin was not, for political reasons, on good terms with this family; but nevertheless he did not wish to estrange the

[17] The color of purple typifies, and is emblematical of, love.

[18] A body of men who resembled "Gentlemen-at-arms," and a part of whose duty it was to attend to the falcons.

youthful Kurand. On the contrary, he endeavored to establish friendly relations with him as was indeed desirable, and he went so far as to introduce him to his fourth daughter, the younger sister of the Koki-Den.

Genji still resided in the palace, where his society was a source of much pleasure to the Emperor, and he did not take up his abode in a private house. Indeed, his bride, Lady Aoi (Lady Hollyhock), though her position insured her every attention from others, had few charms for him, and the Princess Wistaria much more frequently occupied his thoughts. "How pleasant her society, and how few like her!" he was always thinking; and a hidden bitterness blended with his constant reveries.

The years rolled on, and Genji being now older was no longer allowed to continue his visits to the private rooms of the Princess as before. But the pleasure of overhearing her sweet voice as its strains flowed occasionally through the curtained casement, and blended with the music of the flute and *koto,* made him still glad to reside in the Palace. Under these circumstances he seldom visited the home of his bride, sometimes only for a day or two after an absence of five or six at Court.

His father-in-law, however, did not attach much importance to this, on account of his youth; and whenever they did receive a visit from him, pleasant companions were invited to meet him, and various games likely to suit his taste were provided for his entertainment.

In the Palace, Shigeisa, his late mother's quarters, was allotted to him, and those who had waited on her waited on him. The private house, where his grandmother had resided, was beautifully repaired for him by the Shuri Takmi — the Imperial Repairing Committee — in obedience to the wishes of the Emperor. In addition to the original loveliness of the landscape and the noble forest ranges, the basin of the lake was now enlarged, and similar improvements were effected throughout with the greatest pains. "Oh, how delightful would it not be to be in a place like that with such a one as one might choose!" thought Genji within himself.

We may here also note that the name Hikal Genji is said to have been originated by the Korean who examined his physiognomy.

Chapter II

THE BROOM-LIKE TREE

Hikal Genji — the name is singularly well known, and is the subject of innumerable remarks and censures. Indeed, he had many intrigues in his lifetime, and most of them are vividly preserved in our memories. He had always striven to keep all these intrigues in the utmost secrecy, and had to appear constantly virtuous. This caution was observed to such an extent that he scarcely accomplished anything really romantic, a fact which Katano-no-Shiôshiô [1] would have ridiculed.

Even with such jealous watchfulness, secrets easily transpire from one to another; so loquacious is man! Moreover, he had unfortunately from nature a disposition of not appreciating anything within easy reach, but of directing his thought in undesirable quarters, hence sundry improprieties in his career.

Now, it was the season of continuous rain (namely, the month of May), and the Court was keeping a strict Monoimi.[2] Genji, who had now been made a Chiûjiô,[3] and who was still continuing his residence in the Imperial Palace, was also confined to his apartments for a considerable length of time. His father-in-law naturally felt for him, and his sons were sent to bear him company. Among these, Kurand Shiôshiô, who was now elevated to the post of Tô-no-Chiûjiô, proved to be the most intimate and interesting companion. He was married to the fourth daughter of the Udaijin, but being a man of lively disposition, he, too, like Genji, did not often resort to the mansion of his bride. When Genji went to the

[1] A hero of an older fiction, who is represented as the perfect ideal of a gallant.

[2] A fast observed when some remarkable or supernatural event took place, or on the anniversary of days of domestic misfortune.

[3] A general of the Imperial Guards.

Sadaijin's he was always his favorite associate; they were together in their studies and in their sports, and accompanied each other everywhere. And so all stiffness and formality were dispensed with, and they did not scruple to reveal their secrets to each other.

It was on an evening in the above-mentioned season. Rain was falling drearily. The inhabitants of the Palace had almost all retired, and the apartment of Genji was more than usually still. He was engaged in reading near a lamp, but at length mechanically put his book aside, and began to take out some letters and writings from a bureau which stood on one side of the room. Tô-no-Chiûjiô happened to be present, and Genji soon gathered from his countenance that he was anxious to look over them.

"Yes," said Genji; "some you may see, but there may be others!"

"Those others," retorted Tô-no-Chiûjiô, "are precisely those which I wish to see; ordinary ones, even your humble servant may have received. I only long to look upon those which may have been written by fair hands, when the tender writer had something to complain of, or when in twilight hour she was outpouring all her yearning!"

Being so pressed, Genji allowed his brother-in-law to see them all. It is, however, highly probable that any very sacred letters would not have been loosely deposited in an ordinary bureau; and these would therefore seem, after all, to have been of second-rate importance.

"What a variety," said Tô-no-Chiûjiô, as he turned them over, and he asked several questions guessingly about this or that. About some he guessed correctly, about others he was puzzled and suspicious.[4] Genji smiled and spoke little, only making some obscure remark, and continuing as he took the letters: "but *you,* surely, must have collected many. Will not you show me some? And then my bureau also may open more easily."

"You do not suppose that I have any worth reading, do

[4] Love-letters generally are not signed, or are signed with a fancy name.

you?" replied Tô-no-Chiûjiô. "I have only just now discovered," continued he, "how difficult it is to meet with a fair creature, of whom one can say, 'This is, indeed, *the* one; here is, at last, perfection.' There are, indeed, many who fascinate; many who are ready with their pens, and who, when occasion may require, are quick at repartee. But how often such girls as these are conceited about their own accomplishments, and endeavor unduly to disparage those of others! There are again some who are special pets of their parents, and most jealously watched over at home. Often, no doubt, they are pretty, often graceful; and frequently they will apply themselves with effect to music and to poetry, in which they may even attain to special excellence. But then, their friends will keep their drawbacks in the dark, and eulogize their merits to the utmost. If we were to give full credence to this exaggerated praise we could not but fail in every single instance to be more or less disappointed."

So saying Tô-no-Chiûjiô paused, and appeared as if he were ashamed of having such an experience, when Genji smilingly remarked, "Can any one of them, however, exist without at least one good point?"

"Nay, were there any so little favored as that, no one would ever be misled at all!" replied Tô-no-Chiûjiô, and he continued, "In my opinion, the most and the least favored are in the same proportion. I mean, they are both not many. Their birth, also, divides them into three classes. Those, however, who are especially well born are often too jealously guarded, and are, for the most part, kept secluded from the outside gaze, which frequently tends to make their deportment shy and timid. It is those of the middle class, who are much more frequently seen by us, who afford us most chance of studying their character. As for the lower class, it would be almost useless to trouble ourselves with them."

Thus Tô-no-Chiûjiô appeared to be thoroughly at home in his description of the merits of the fair sex, which made Genji amused, and he said: "But how do you define the classes you have referred to, and classify them into three? Those who are of high birth sink sometimes in the social scale

until the distinction of their rank is forgotten in the abjectness of their present position. Others, again, of low origin, rise to a high position, and, with self-important faces and in ostentatious residences, regard themselves as inferior to none. Into what class will you allot *these?*"

Just at this moment the Sama-no-Kami [5] and Tô Shikib-no-Jiô [6] joined the party. They came to pay their respects to Genji, and both of them were gay and light-hearted talkers. So Tô-no-Chiûjiô now made over the discussion to them, and it was carried to rather questionable lengths.

"However exalted a lady's position may be," said Sama-no-Kami, "if her origin is an unenviable one, the estimation of the public for her would be widely different from that which it shows to those who are naturally entitled to it. If, again, adverse fortune assails one whose birth is high, so that she becomes friendless and helpless, degradation here will meet our eyes, though her heart may still remain as noble as ever. Examples of both of these are very common. After much reflection, I can only come to the conclusion that both of them should be included in the middle class. In this class, too, must be included many daughters of the Duriô,[7] who occupy themselves with local administration. These ladies are often very attractive, and are not seldom introduced at Court and enjoy high favor."

"And successes depend pretty much upon the state of one's fortune, I fancy," interrupted Genji, with a placid smile.

"That is a remark very unlikely to fall from the lips of a champion of romance," chimed in Tô-no-Chiûjiô.

"There may be some," resumed Sama-no-Kami, "who are of high birth, and to whom public respect is duly paid, yet whose domestic education has been much neglected. Of a lady such as this we may simply remark, 'Why, and how, is it that she is so brought up?' and she would only cause discredit

[5] Left Master of the Horse.

[6] Secretary to the Master of Ceremonies.

[7] Deputy-governors of provinces. In those days these functionaries were greatly looked down upon by the Court nobles, and this became one of the causes of the feudal system.

to her class. There are, of course, some who combine in themselves every perfection befitting their position. These best of the best are, however, not within every one's reach. But, listen! Within an old dilapidated gateway, almost unknown to the world, and overgrown with wild vegetation, perchance we might find, shut up, a maiden charming beyond imagination. Her father might be an aged man, corpulent in person, and stern in mien, and her brothers of repulsive countenance; but there, in an uninviting room, she lives, full of delicacy and sentiment, and fairly skilled in the arts of poetry or music, which she may have acquired by her own exertions alone, unaided. If there were such a case, surely she deserves our attention, save that of those of us who themselves are highly exalted in position."

So saying, Sama-no-Kami winked slyly at Shikib-no-Jiô. The latter was silent: perhaps he fancied that Sama-no-Kami was speaking in the above strain, with a hidden reference to his (Shikib's) sisters, who, he imagined, answered the description.

Meantime, Genji may have thought, "If it is so difficult to choose one even from the best class, how can — Ah!" and he began to close his eyes and doze. His dress was of soft white silk, partly covered by the *naoshi*,[8] worn carelessly, with its cord left loose and untied. His appearance and bearing formed quite a picture.

Meanwhile, the conversation went on about different persons and characters, and Sama-no-Kami proceeded: "It is unquestionable that though at first glance many women appear to be without defects, yet when we come to the actual selection of any one of them, we should seriously hesitate in our choice.

"Let me illustrate my meaning by reference to the numerous public men who may be aspiring to fulfil the duties of several important posts. You will at once recognize the great difficulty there would be in fixing upon the individual statesman under whose guardianship the empire could best

[8] The *naoshi* is an outer attire. It formed part of a loose and unceremonious Court dress.

repose. And supposing that, if at last, by good fortune, the most able man were designated, even then we must bear in mind that it is not in the power of one or two individuals, however gifted they may be, to carry on the whole administration of the kingdom alone. Public business can only be tranquilly conducted when the superior receives the assistance of subordinates, and when the subordinate yields a becoming respect and loyalty to his superior, and affairs are thus conducted in a spirit of mutual conciliation. So, too, it is in the narrow range of the domestic circle. To make a good mistress of that circle, one must possess, if our ideal is to be fully realized, many important qualifications. Were we to be constantly indulging in the severity of criticism, always objecting to this or that, a perfect character would be almost unattainable. Men should therefore bear with patience any trifling dissatisfaction which they may feel, and strive constantly to keep alive, to augment, and to cherish the warmth of their early love. Only such a man as this can be called faithful, and the partner of such a man alone can enjoy the real happiness of affection. How unsatisfactory to us, however, seems the actual world if we look round upon it. Still more difficult must it be to satisfy such as you who seek your companions but from among the best!

"How varied are the characters and the dispositions of women! Some who are youthful and favored by Nature strive almost selfishly to keep themselves with the utmost reserve. If they write, they write harmlessly and innocently; yet, at the same time, they are choice in their expressions, which have delicate touches of bewitching sentiment. This might possibly make us entertain a suddenly conceived fancy for them; yet they would give us but slight encouragement. They may allow us just to hear their voices, but when we approach them they will speak with subdued breath, and almost inaudibly. Beware, however, lest among these you chance to encounter some astute artiste, who, under a surface that is smooth, conceals a current that is deep. This sort of lady, it is true, generally appears quite modest; but often proves, when we come closer, to be of a very different tem-

perament from what we anticipated. Here is one drawback to be guarded against.

"Among characters differing from the above, some are too full of sentimental sweetness — whenever occasion offers them romance they become spoilt. Such would be decidedly better if they had less sentiment, and more sense.

"Others, again, are singularly earnest — too earnest, indeed — in the performance of their domestic duty; and such, with their hair pushed back,[9] devote themselves like household drudges to household affairs. Man, whose duties generally call him from home all the day, naturally hears and sees the social movements both of public and private life, and notices different things, both good and bad. Of such things he would not like to talk freely with strangers, but only with some one closely allied to him. Indeed, a man may have many things in his mind which cause him to smile or to grieve. Occasionally something of a political nature may irritate him beyond endurance. These matters he would like to talk over with his fair companion, that she might soothe him, and sympathize with him. But a woman as above described is often unable to understand him, or does not endeavor to do so; and this only makes him more miserable. At another time he may brood over his hopes and aspirations; but he has no hope of solace. She is not only incapable of sharing these with him, but might carelessly remark, 'What ails you?' How severely would this try the temper of a man!

"If, then, we clearly see all these, the only suggestion I can make is that the best thing to do is to choose one who is gentle and modest, and strive to guide and educate her according to the best ideal we may think of. This is the best plan; and why should we not do so? Our efforts would not be surely all in vain. But no! A girl whom we thus educate, and who proves to be competent to bear us company, often disappoints us when she is left alone. She may then show her incapability, and her occasional actions may be done in such

[9] This alludes to a common habit of women, who push back their hair before commencing any task.

an unbecoming manner that both good and bad are equally displeasing. Are not all these against us men? — Remember, however, that there are some who may not be very agreeable at ordinary times, yet who flash occasionally upon us with a potent and almost irresistible charm."

Thus Sama-no-Kami, though eloquent, not having come to one point or another, remained thoughtful for some minutes, and again resumed:

"After all, as I have once observed, I can only make this suggestion: That we should not too much consider either birth or beauty, but select one who is gentle and tranquil, and consider her to be best suited for our last haven of rest. If, in addition, she is of fair position, and is blessed with sweetness of temper, we should be delighted with her, and not trouble ourselves to search or notice any trifling deficiency. And the more so as, if her conscience is clear and pure, calmness and serenity of features can naturally be looked for.

"There are women who are too diffident, and too reserved, and carry their generosity to such an extent as to pretend not to be aware even of such annoyances as afford them just grounds of complaint. A time arrives when their sorrows and anxieties become greater than they can bear. Even then, however, they can not resort to plain speaking, and complain. But, instead thereof, they will fly away to some remote retreat among the mountain hamlets, or to some secluded spot by the seaside, leaving behind them some painful letter or despairing verses, and making themselves mere sad memories of the past. Often when a boy I heard such stories read by ladies, and the sad pathos of them even caused my tears to flow; but now I can only declare such deeds to be acts of mere folly. For what does it all amount to? Simply to this: That the woman, in spite of the pain which it causes her, and discarding a heart which may be still lingering toward her, takes to flight, regardless of the feelings of others — of the anguish, and of the anxiety, which those who are dearest to her suffer with her. Nay, this act of folly may even be committed simply to test the sincerity of her lover's affection for her. What pitiable subtlety!

"Worse than this, the woman thus led astray, perhaps by ill advice, may even be beguiled into more serious errors. In the depth of her despairing melancholy she will become a nun. Her conscience, when she takes the fatal vow, may be pure and unsullied, and nothing may seem able to call her back again to the world which she forsook. But, as time rolls on, some household servant or aged nurse brings her tidings of the lover who has been unable to cast her out of his heart, and whose tears drop silently when he hears aught about her. Then, when she hears of his affections still living, and his heart still yearning, and thinks of the uselessness of the sacrifice she has made voluntarily, she touches the hair [10] on her forehead, and she becomes regretful. She may, indeed, do her best to persevere in her resolve, but if one single tear bedews her cheek, she is no longer strong in the sanctity of her vow. Weakness of this kind would be in the eyes of Buddha more sinful than those offenses which are committed by those who never leave the lay circle at all, and she would eventually wander about in the 'wrong passage.' [11]

"But there are also women, who are too self-confident and obtrusive. These, if they discover some slight inconsistency in men, fiercely betray their indignation and behave with arrogance. A man may show a little inconsistency occasionally, but yet his affection may remain; then matters will in time become right again, and they will pass their lives happily together. If, therefore, the woman can not show a tolerable amount of patience, this will but add to her unhappiness. She should, above all things, strive not to give way to excitement; and when she experiences any unpleasantness, she should speak of it frankly but with moderation. And if there should be anything worse than unpleasantness she should even then complain of it in such a way as not to irri-

[10] Some kinds of nuns did not shave their heads, and this remark seems to allude to the common practise of women who often involuntarily smooth their hair before they see people, which practise comes, no doubt, from the idea that the beauty of women often depends on the tidiness of their hair.

[11] This means that her soul, which was sinful, would not go at once to its final resting-place, but wander about in unknown paths.

tate the men. If she guides her conduct on principles such as these, even her very words, her very demeanor, may in all probability increase his sympathy and consideration for her. One's self-denial and the restraint which one imposes upon one's self, often depend on the way in which another behaves to us. The woman who is too indifferent and too forgiving is also inconsiderate. Remember 'the unmoored boat floats about.' Is it not so?"

Tô-no-Chiûjiô quickly nodded assent, as he said, "Quite true! A woman who has no strength of emotion, no passion of sorrow or of joy, can never be holders of us. Nay even jealousy, if not carried to the extent of undue suspicion, is not undesirable. If we ourselves are not in fault, and leave the matter alone, such jealousy may easily be kept within due bounds. But stop"— added he suddenly —"Some women have to bear, and do bear, every grief that they may encounter with unmurmuring and suffering patience."

So said Tô-no-Chiûjiô, who implied by this allusion that his sister was a woman so circumstanced. But Genji was still dozing, and no remark came from his lips.

Sama-no-Kami had been recently made a doctor of literature, and (like a bird) was inflating his feathers, so Tô-no-Chiûjiô, willing to draw him out as much as possible, gave him every encouragement to proceed with his discourse.

Again, therefore, he took up the conversation, and said, "Call to your mind affairs in general, and judge of them. Is it not always true that reality and sincerity are to be preferred to merely artificial excellence? Artizans, for instance, make different sorts of articles, as their talents serve them. Some of them are keen and expert, and cleverly manufacture objects of temporary fashion, which have no fixed or traditional style, and which are only intended to strike the momentary fancy. These, however, are not the true artizans. The real excellence of the true artizan is tested by those who make, without defects or sensational peculiarities, articles to decorate, we will say, some particular building, in conformity with correct taste and high æsthetic principles. Look, for another instance, at the eminence

which has been attained by several of the artists of the Imperial College of Painting. Take the case of draftsmen in black ink. Pictures, indeed, such as those of Mount Horai,[12] which has never been beheld by mortal eye, or of some raging monstrous fish in a rough sea, or of a wild animal of some far-off country, or of the imaginary face of the demon, are often drawn with such striking vividness that people are startled at the sight of them. These pictures, however, are neither real nor true. On the other hand, ordinary scenery, of familiar mountains, of calm streams of water, and of dwellings just before our eyes, may be sketched with an irregularity so charming, and with such excellent skill, as almost to rival Nature. In pictures such as these, the perspective of gentle mountain slopes, and sequestered nooks surrounded by leafy trees, are drawn with such admirable fidelity to Nature that they carry the spectator in imagination to something beyond them. These are the pictures in which is mostly evinced the spirit and effectiveness of the superior hand of a master; and in these an inferior artist would only show dulness and inefficiency.

"Similar observations are applicable to handwriting. Some people boldly dash away with great freedom and endless flourishes, and appear at the first glance to be elegant and skilful. But that which is written with scrupulous neatness, in accordance with the true rules of penmanship, constitutes a very different handwriting from the above. If perchance the upstrokes and downstrokes do not, at first sight, appear to be fully formed, yet when we take it up and critically compare it with writing in which dashes and flourishes predominate, we shall at once see how much more of real and sterling merit it possesses.

"Such then is the nature of the case in painting, in penmanship, and in the arts generally. And how much more then are those women undeserving of our admiration, who though they are rich in outward and in fashionable display,

[12] A mountain spoken of in Chinese literature. It was said to be in the Eastern Ocean, and people of extraordinary long lives, called Sennin, were supposed to dwell there.

attempting to dazzle our eyes, are yet lacking in the solid foundations of reality, fidelity, and truth! Do not, my friends, consider me going too far, but let me proceed to illustrate these observations by my own experience."

So saying, Sama-no-Kami advanced his seat, and Genji awoke. Tô-no-Chiûjiô was quite interested in the conversation, and was keeping his eye upon the speaker, leaning his cheek upon his hand. This long discourse of Sama-no-Kami reminds us of the preacher's sermon, and amuses us. And it seems that, on occasions like these, one may easily be carried away by circumstances, until he is willing to communicate even his own private affairs.

"It was at a time," continued Sama-no-Kami, "when I was in a still more humble position, that there was a girl to whom I had taken a fancy. She was like one of those whom I described in the process of my discourse; not a regular beauty. Although for this reason my youthful vanity did not allow me to pledge myself to her forever, I still considered her a pleasant companion. Nevertheless, from occasional fits of restlessness, I roamed often here and there. This she always resented fiercely, and with so much indignation that I sighed for a sweeter temper and more moderation. Indeed, there were times when her suspicion and spitefulness were more than I could endure. But my irritation was generally calmed down, and I even felt sorry myself, when I reflected how strong and devoted her affection for me was, in spite of the mean state of my circumstances. As to her general character, her only endeavor seemed to be to do everything for my sake, even what was beyond her powers, while she struggled to perfect herself in anything in which she might be deficient, and took the most faithful care of all my interests, striving constantly and earnestly to please me. She appeared at first even too zealous, but in time became more moderate. She seemed as if she felt uneasy lest her plain face should cause me displeasure, and she even denied herself the sight of other people, in order to avoid unbecoming comment.

"As time went by, the more I became accustomed to ob-

serve how really simple-hearted she was, the more I sympathized with her. The one thing that I could not bear, however, was that jealousy of hers. Sincere and devoted as she is, thought I, is there no means of ridding her of this jealous weakness? Could I but do that, it would not matter even if I were to alarm her a little. And I also thought that since she was devoted to me, if I showed any symptoms of getting tired of her, she would, in all probability, be warned by it. Therefore, I purposely behaved to her with great coolness and heartlessness. This she resented as usual. I then said to her that, though our affection had been of old date, I should not see her again; 'if you wish to sever from me you may suspect me as much as you like. If you prefer to enjoy long happiness with me in future, be modest and patient in trifling matters. If you can only be so, how can I do otherwise than love you? My position also may in time be improved, and then we may enjoy greater happiness!'

"In saying this, I thought I had managed matters very ingeniously. Without meaning it, however, I had in fact spoken a little too harshly. She replied, with a bitter smile, that 'to put up with a life of undistinguished condition, even though with faint hopes of future promotion, was not a thing about which we ought to trouble ourselves, but that it was indeed a hard task to pass long wearisome days in waiting until a man's mind should be restored to a sense of propriety. And that for this reason we had, perhaps, better separate at once.'

"This she said with such sarcastic bitterness that I was irritated and stung to the quick, and overwhelmed her with a fresh torrent of reproaches. At this juncture she gave way to an uncontrollable fit of passion, and snatching up my hand, she thrust my little finger into her mouth and bit off the end of it. Then, notwithstanding my pain, I became quite cool and collected, and calmly said, 'Insulted and maimed as I have now been, it is most fitting that I should absent myself for the future from polite society. Office and title would ill become me now. Your spite has now left me without spirit to face the world in which I should be ridiculed, and has left

me no alternative but to withdraw my maimed person from the public gaze!' After I had alarmed her by speaking in this exalted strain, I added, 'to-day we meet for the last time,' and bending these fingers (pointing to them as she spoke) I made the farewell remark:

"'When on my fingers, I must say
I count the hours I spent with thee,
Is this, and this alone, I pray
The only pang you've caused to me?'

'You are now quits with me.' At the instant I said so, she burst into tears and, without premeditation, poured forth the following:

"'From me, who long bore grievous harms,
From that cold hand and wandering heart,
You now withdraw your sheltering arms,
And coolly tell me we must part.'

"To speak the truth, I had no real intention of separating from her altogether. For some time, however, I sent her no communication, and was passing rather an unsettled life. Well! I was once returning from the palace late one evening in November, after an experimental practise of music for a special festival in the Temple of Kamo. Sleet was falling heavily. The wind blew cold, and my road was dark and muddy. There was no house near where I could make myself at home. To return and spend a lonely night in the palace was not to be thought of. At this moment a reflection flashed across my mind. 'How cold must she feel whom I have treated so coldly,' thought I, and suddenly became very anxious to know what she felt and what she was about. This made me turn my steps toward her dwelling, and brushing away the snow that had gathered on my shoulders I trudged on: at one moment shyly biting my nails, at another thinking that on such a night at least all her enmity toward me might be all melted away. I approached the house. The curtains were not drawn, and I saw the dim light of a lamp reflected on the windows. It was even perceivable that a soft quilt was being warmed and thrown over the large couch. The

scene was such as to give you the notion that she was really anticipating that I might come at least on such an evening. This gave me encouragement, but alas; she whom I hoped to see was not at home. I was told she had gone to her parents that very evening. Previous to that time, she had sent me no sad verses, no conciliatory letter, and this had already given birth to unpleasant feelings on my part. And at this moment, when I was told that she had gone away, all these things seemed to have been done almost purposely, and I involuntarily began to suspect that her very jealousy had only been assumed by her on purpose to cause me to become tired of her.

"As I reflected what our future might be after such an estrangement as this, I was truly depressed. I did not, however, give up all hope, thinking that she would not be so determined as to abandon me forever. I had even carefully selected some stuff for a dress for her. Some time, however, passed away without anything particularly occurring. She neither accepted nor refused the offers of reconciliation which I made to her. She did not, it is true, hide herself away like any of those of whom I have spoken before. But, nevertheless, she did not evince the slightest symptom of regret for her previous conduct.

"At last, after a considerable interval, she intimated to me that her final resolve was not to forgive me any more if I intended in future to behave as I had done before; but that, on the other hand, she should be glad to see me again if I would thoroughly change my habits, and treat her with the kindness which was her due. From this I became more convinced that she still entertained longings for me. Hence, with the hope of warning her a little more, I made no expressions of any intention to make a change in my habits, and I tried to find out which of us had the most patience.

"While matters were in this state, she, to my great surprise, suddenly died, perhaps broken-hearted.

"I must now frankly confess that she certainly was a woman in whom a man might place his confidence. Often, too, I had talked with her on music and on poetry, as well

as on the more important business of life, and I found her to be by no means wanting in intellect and capability. She had too the clever hands of Tatyta-himè [13] and Tanabata.[14]

"When I recall these pleasant memories my heart still clings to her endearingly."

"Clever in weaving, she may have been like Tanabata, that is but a small matter," interposed Tô-no-Chiûjiô, "we should have preferred to have seen your love as enduring as Tanabata's.[15] Nothing is so beautiful as the brilliant dyes spread over the face of Nature, yet the red tints of autumn are often not dyed to a color so deep as we desire, because of the early drying of the dew, so we say, 'such is the uncertain fate of this world,'" and so saying, he made a sign to Sama-no-Kami to go on with his story. He went on accordingly.

"About that time I knew another lady. She was on the whole a superior kind of person. A fair poetess, a good musician, and a fluent speaker, with good enunciation, and graceful in her movements. All these admirable qualities I noticed myself, and heard them spoken of by others. As my acquaintance with her commenced at the time when I was not on the best of terms with my former companion, I was glad to enjoy her society. The more I associated with her the more fascinating she became.

"Meanwhile my first friend died, at which I felt truly sorry, still I could not help it, and I therefore paid frequent visits to this one. In the course of my attentions to her, however, I discovered many unpleasant traits. She was not very modest, and did not appear to be one whom a man could trust. On this account, I became somewhat disappointed, and visited her less often. While matters were on this footing I accidentally found out that she had another lover to whom she gave a share of her heart.

"It happened that one inviting moonlight evening in Octo-

[13] An ideal woman patroness of the art of dyeing.

[14] The weaver, or star Vega. In the Chinese legend she is personified as a woman always engaged in weaving.

[15] In the same legend, it is said that this weaver, who dwells on one side of the Milky Way in the heavens, meets her lover — another star called Hikoboshi, or the bull-driver — once every year.

ber, I was driving out from home on my way to a certain Dainagon. On the road I met with a young noble who was going in the same direction. We therefore drove together, and as we were journeying on, he told me that 'some one might be waiting for him, and he was anxious to see her'; well! by and by we arrived at the house of my lady-love. The bright reflection of the waters of an ornamental lake was seen through crevices in the walls; and the pale moon, as she shed her full radiance over the shimmering waves, seemed to be charmed with the beauty of the scene. It would have been heartless to pass by with indifference, and we both descended from the carriage, without knowing each other's intention.

"This youth seems to have been 'the other one'; he was rather shy. He sat down on a mat of reeds that was spread beside a corridor near the gateway; and, gazing up at the sky, meditated for some moments in silence. The chrysanthemums in the gardens were in full bloom, whose sweet perfume soothed us with its gentle influence; and round about us the scarlet leaves of the maple were falling, as ever and anon they were shaken by the breeze. The scene was altogether romantic.

"Presently, he took a flute out of his bosom and played. He then whispered, 'Its shade is refreshing.'

"In a few minutes the fair one struck up responsively on a sweet-toned *wagon* (a species of *koto*).

"The melody was soft and exquisite, in charming strains of modern music, and admirably adapted to the lovely evening. No wonder that he was fascinated; he advanced toward the casement from which the sounds proceeded, and glancing at the leaves scattered on the ground, whispered in invidious tones, 'Sure no strange footsteps would ever dare to press these leaves.' He then culled a chrysanthemum, humming, as he did so:

"'Even this spot, so fair to view
With moon, and Koto's gentle strain,
Could make no other lover true,
As me, thy fond, thy only swain.'

"'Wretched!' he exclaimed, alluding to his poetry; and then added, 'One tune more! Stay not your hand when one is near, who so ardently longs to hear you.' Thus he began to flatter the lady, who, having heard his whispers, replied thus, in a tender, hesitating voice:

"'Sorry I am my voice too low
To match thy flute's far sweeter sound;
Which mingles with the winds that blow
The autumn leaves upon the ground.'

"Ah! she little thought I was a silent and vexed spectator of all this flirtation. She then took up a *Soh* (another kind of *koto* with thirteen strings) and tuned it to a Banjiki key (a winter tune), and played on it still more excellently. Though an admirer of music, I can not say that these bewitching melodies gave me any pleasure under the peculiar circumstances I stood in.

"Now, romantic interludes, such as this, might be pleasant enough in the case of maidens who are kept strictly in Court service, and whom we have very little opportunity of meeting with, but even there we should hesitate to make such a one our life companion. How much less could one ever entertain such an idea in a case like my own? Making, therefore, that evening's experience a ground of dissatisfaction I never saw her more.

"Now, gentlemen, let us take into consideration these two instances which have occurred to myself and see how equally unsatisfactory they are. The one too jealous, the other too forward. Thus, early in life, I found out how little reliance was to be placed on such characters. And now I think so still more; and this opinion applies more especially to the latter of the two. Dewdrops on the '*Hagi* flower' of beauty so delicate that they disappear as soon as we touch them — hailstones on the bamboo grass that melt in our hand as soon as we prick them — appear at a distance extremely tempting and attractive. Take my humble advice, however, and go not near them. If you do not appreciate this advice now, the lapse of another seven years will render you well able to

understand that such adventures will only bring a tarnished fame."

Thus Sama-no-Kami admonished them, and Tô-no-Chiûjiô nodded as usual. Genji slightly smiled; perhaps he thought it was all very true, and he said, "Your twofold experience was indeed disastrous and irritating!"

"Now," said Tô-no-Chiûjiô, "I will tell you a story concerning myself. It was the evil fortune of Sama-no-Kami to meet with too much jealousy in one of the ladies to whom he might otherwise have given his heart; while he could feel no confidence in another owing to flirtations. It was my hard lot to encounter an instance of excessive diffidence. I once knew a girl whose person was altogether pleasing, and although I, too, had no intention, as Sama-no-Kami said, of forming an everlasting connection with her, I nevertheless took a great fancy to her. As our acquaintance was prolonged, our mutual affection grew warmer. My thoughts were always of her, and she placed entire confidence in me. Now, when complete confidence is placed by one person in another, does not Nature teach us to expect resentment when that confidence is abused? No such resentment, however, seemed under any circumstances to trouble her. When I very seldom visited her, she showed no excitement or indignation, but behaved and looked as if we had never been separated from each other. This patient silence was more trying to me than reproaches. She was parentless and friendless. For this reason responsibility weighed more heavily on me. Abusing her gentle nature, however, I frequently neglected her. About this time, moreover, a certain person who lived near her discovered our friendship, and frightened her by sending, through some channel, mischief-making messages to her. This I did not become aware of till afterward, and, it seems, she was quite cast down and helpless. She had a little one for whose sake, it appears, she was additionally sad. One day I unexpectedly received a bunch of Nadeshiko [16] flowers. They were from her."

At this point Tô-no-Chiûjiô became gloomy.

[16] "Little darlings"— a kind of pink.

"And what," inquired Genji, "were the words of her message?"

"Sir! nothing but the verse,

> "'Forgot may be the lowly bed
> From which these darling flowerets spring,
> Still let a kindly dew be shed,
> Upon their early nurturing.'

"No sooner had I read this than I went to her at once. She was gentle and sedate as usual, but evidently absent and preoccupied. Her eyes rested on the dew lying on the grass in the garden, and her ears were intent upon the melancholy singing of the autumn insects. It was as if we were in a real romance. I said to her:

> "'When with confused gaze we view
> The mingled flowers on gay parterre,
> Amid their blooms of radiant hue
> The Tokonatz,[17] my love, is there.'

And avoiding all allusion to the Nadeshiko flowers, I repeatedly endeavored to comfort the mother's heart. She murmured in reply:

> "'Ah! Flower already bent with dew,
> The winds of autumn cold and chill
> Will wither all thy beauteous hue,
> And soon, alas, unpitying kill.'

Thus she spoke sadly. But she reproached me no further. The tears came involuntarily into her eyes. She was, however, apparently sorry for this, and tried to conceal them. On the whole she behaved as if she meant to show that she was quite accustomed to such sorrows. I certainly deeply sympathized with her, yet still further abusing her patience. I did not visit her again for some time; but I was punished. When I did so she had flown, leaving no traces behind her. If she is still living she must needs be passing a miserable existence.

"Now, if she had been free from this excessive diffidence,

[17] The *Tokonatz* (everlasting summer) is another name for the pink, and it is poetically applied to the lady whom we love.

this apathy of calmness, if she had complained when it was necessary, with becoming warmth and spirit, she need never have been a wanderer, and I would never have abused her confidence. But, as I said before, a woman who has no strength of emotion, no passionate bursts of sorrow or of joy, can never retain a dominion over us.

"I loved this woman without understanding her nature; and I am constantly, but in vain, trying to find her and her little darling, who was also very lovely; and often I think with grief and pain that, though I may succeed in forgetting her, she may possibly not be able to forget me, and, surely, there must be many an evening when she is disquieted by sad memories of the past.

"Let us now sum up our experiences, and reflect on the lessons which they teach us. One who bites your finger will easily estrange your affection by her violence. Falseness and forwardness will be the reproach of some other, in spite of her melodious music and the sweetness of her songs. A third, too self-contained and too gentle, is open to the charge of a cold silence, which oppresses one, and can not be understood.

"Whom, then, are we to choose? All this variety, and this perplexing difficulty of choice, seems to be the common lot of humanity. Where, again, I say, are we to go to find the one who will realize our desires? Shall we fix our aspirations on the beautiful goddess, the heavenly Kichijiô?[18] Ah! this would be but superstitious and impracticable."

So mournfully finished Tô-no-Chiûjiô; and all his companions, who had been attentively listening, burst simultaneously into laughter at his last allusion.

"And now, Shikib, it is your turn. Tell us your story," exclaimed Tô-no-Chiûjiô, turning to him.

"What worth hearing can your humble servant tell you?"

"Go on; be quick; don't be shy; let us hear!"

Shikib-no-Jiô, after a little meditation, thus began:

"When I was a student at the University, I met there with a woman of very unusual intelligence. She was in every respect one with whom, as Sama-no-Kami has said, you could

[18] A female divinity in Indian mythology.

discuss affairs, both public and private. Her dashing genius and eloquence were such that all ordinary scholars would find themselves unable to cope with her, and would be at once reduced to silence. Now, my story is as follows:

"I was taking lessons from a certain professor, who had several daughters, and she was one of them. It happened by some chance or other I fell much into her society. The professor, who noticed this, once took up a wine-cup in his hand, and said to me, 'Hear what I sing about two choices.'[19]

"This was a plain offer put before me, and thenceforward I endeavored, for the sake of his tuition, to make myself as agreeable as possible to his daughter. I tell you frankly, however, that I had no particular affection for her, though she seemed already to regard me as her victim. She seized every opportunity of pointing out to me the way in which we should have to steer, both in public and private life. When she wrote to me she never employed the effeminate style of the *Kana*,[20] but wrote, oh! so magnificently! The great interest which she took in me induced me to pay frequent visits to her; and, by making her my tutor, I learned how to compose ordinary Chinese poems. However, though I do not forget all these benefits, and though it is no doubt true that our wife or daughter should not lack intelligence, yet, for the life of me, I can not bring myself to approve of a woman like this. And still less likely is it that such could be of any use to the wives of high personages like yourselves. Give me a lovable nature in lieu of sharpness! I quite agree with Samo-no-Kami on this point."

"What an interesting woman she must have been," exclaimed Tô-no-Chiûjiô, with the intention of making Shikib go on with his story.

[19] From the Chinese poet Hak-rak-ten, who was mentioned before. He says in one of his poems: "Once upon a time a certain host invited to his abode a clever match-maker. When the guests were assembled he poured forth wine into a beautiful jar, and said to all present, 'Drink not for a moment, but hear what I say about the two choices: daughters of the rich get married soon but snub their husbands, daughters of the poor get married with difficulty but dearly love their mothers-in-law.'"

[20] A soft style of Japanese writing commonly used by ladies.

This he fully understood, and, making a grimace, he thus proceeded:

"Once when I went to her after a long absence — a way we all have, you know — she did not receive me openly as usual, but spoke to me from behind a screen. I surmised that this arose from chagrin at my negligence, and I intended to avail myself of this opportunity to break with her. But the sagacious woman was a woman of the world, and not like those who easily lose their temper or keep silence about their grief. She was quite as open and frank as Sama-no-Kami would approve of. She told me, in a low clear voice, 'I am suffering from heartburn, and I can not, therefore, see you face to face; yet, if you have anything important to say to me, I will listen to you.' This was, no doubt, a plain truth; but what answer could I give to such a terribly frank avowal? 'Thank you,' said I, simply; and I was just on the point of leaving, when, relenting, perhaps, a little, she said aloud, 'Come again soon, and I shall be all right.' To pass this unnoticed would have been impolite; yet I did not like to remain there any longer, especially under such circumstances; so, looking askance, I said —

> "'Here I am, then why excuse me, is my visit all in vain:
> And my consolation is, you tell me, come again?'

No sooner had I said this than she dashed out as follows with a brilliancy of repartee which became a woman of her genius:

> "'If we fond lovers were, and meeting every night,
> I should not be ashamed, were it even in the light!'

"Nonsense, nonsense!" cried Genji and the others, who either were, or pretended to be, quite shocked. "Where can there be such a woman as that? She must have been a devil! Fearful! fearful!" And, snapping their fingers with disapproving glances, they said, "Do tell us something better — do give us a better story than that."

Shikib-no-Jiô, however, quietly remarked: "I have nothing else to relate," and remained silent.

Hereupon a conversation took place to the following effect:

"It is a characteristic of thoughtless people — and that, without distinction of sex — that they try to show off their small accomplishments. This is, in the highest degree, unpleasant. As for ladies, it may not, indeed, be necessary to be thorough master of the three great histories, and the five classical texts; yet they ought not to be destitute of some knowledge of both public and private affairs, and this knowledge can be imperceptibly acquired without any regular study of them, which, though superficial, will yet be amply sufficient to enable them to talk pleasantly about them with their friends. But how contemptible they would seem if this made them vain of it! The *Manna* [21] style and pedantic phrases were not meant for them; and, if they use them, the public will only say, 'would that they would remember that they are women and not men,' and they would only incur the reproach of being pedants, as many ladies, especially among the aristocracy, do. Again, while they should not be altogether unversed in poetical compositions, they should never be slaves to them, or allow themselves to be betrayed into using strange quotations, the only consequence of which would be that they would appear to be bold when they ought to be reserved, and abstracted when very likely they have practical duties to attend to. How utterly inappropriate, for instance, it would be on the May festival [22] if, while the attention of all present was concentrated on the solemnity of the occasion, the thoughts of these ladies were wandering on their own poetical imaginations about 'sweet flags'; or if, again, on the Ninth-day festival,[23] when all the nobles present were exercising their inventive faculties on the subject of Chinese poems, they were to volunteer to pour forth their grand ideas on the dew-laid flowers of the chrysanthemum,

[21] A stiff and formal style of Japanese writing.

[22] The fifth of May is one of the five important national festivals. A solemn celebration of this fête used to be performed at Court. It is sometimes called the festival of the "Sweet Flags."

[23] Another of the five above-mentioned. It was held on the ninth of September, and it was customary on the occasion for rhymes to be given out to those present, wherewith to compose Chinese poems. It was sometimes called the "Chrysanthemum Festival."

thus endeavoring to rival their opponents of the stronger sex. There is a time for everything; and all people, but more especially women, should be constantly careful to watch circumstances, and not to air their accomplishments at a time when nobody cares for them. They should practise a sparing economy in displaying their learning and eloquence, and should even, if circumstances require, plead ignorance on subjects with which they are familiar."

As to Genji, even these last observations seemed only to encourage his reverie still to run upon a certain one, whom he considered to be the happy medium between the too much and the too little: and, no definite conclusion having been arrived at through the conversation, the evening passed away.

The long-continued rainy weather had now cleared up bright and fine, and the Prince Genji proceeded to the mansion of his father-in-law, where Lady Aoi, his bride, still resided with him. She was in her private suite of apartments, and he soon joined her there. She was dignified and stately, both in manners and demeanor, and everything about her bore traces of scrupulous neatness.

"Such may be one of those described by Sama-no-Kami, in whom we may place confidence," he thought, as he approached her. At the same time, her lofty queenliness caused him to feel a momentary embarrassment, which he at once tried to hide by chatting with the attendant maid. The air was close and heavy, and he was somewhat oppressed by it. His father-in-law happened to pass by the apartment. He stopped and uttered a few words from behind the curtain which overhung the door. "In this hot weather," said Genji, in a low tone, "what makes him come here?" and did not give the slightest encouragement to induce his father-in-law to enter the room; so he passed along. All present smiled significantly, and tittered. "How indiscreet!" exclaimed Genji, glancing at them reprovingly, and throwing himself back on a *kiô-sok* (arm-stool), where he remained calm and silent.

It was, by no means, becoming behavior on the part of the Prince.

The day was drawing to an end when it was announced that the mansion was closed in the certain celestial direction of the Naka-gami (central God).[24] His own mansion in Nijiô (the one mentioned as being repaired in a previous chapter) was also in the same line of direction.

"Where shall I go then?" said Genji, and without troubling himself any further, went off into a doze. All present expressed in different words their surprise at his unusual apathy. Thereupon some one reported that the residence of Ki-no-Kami, who was in waiting on the Prince, on the banks of the middle river (the River Kiôgok) had lately been irrigated by bringing the stream into its gardens, making them cool and refreshing.

"That's very good, especially on such a close evening," exclaimed Genji, rousing himself, and he at once intimated to Ki-no-Kami his desire of visiting his house. To which the latter answered simply, "Yes." He did not, however, really like the Prince's visit, and was reluctantly telling his fellow attendants that, owing to a certain circumstance which had taken place at Iyo-no-Kami's[25] residence, his wife (Ki-no-Kami's step-mother) had taken up her abode with him that very evening, and that the rooms were all in confusion.

Genji heard all this distinctly, but he would not change his mind, and said, "That is all the better! I don't care to stay in a place where no fair statue dwells; it is slow work."

Being thus pressed, no alternative remained for the Ki-no-Kami, and a messenger was dispatched to order the preparation of apartments for the Prince. Not long after this messenger had gone, Genji started on his way to the house of Ki-no-Kami, whose mild objections against this quick proceeding were not listened to.

He left the mansion as quietly as possible, even without taking formal leave of its master, and his escort consisted of a few favorite attendants.

[24] This is an astrological superstition. It is said that when this god is in any part of the compass, at the time being, it is most unlucky to proceed toward it, and to remain in the same line of its direction.

[25] The deputy governor of the province Iyo; he is supposed to be in the province at this time, leaving his young wife and family behind.

The "eastern front room" in the "dwelling quarters" was wide open, and a temporary arrangement was made for the reception of the Prince, who arrived there very quickly. The scene of the garden struck him before anything else. The surface of the lake sparkled with its glittering waters. The hedges surrounded it in rustic beauty, and luxuriant shrubs grew in pleasing order. Over all the fair scene the breeze of evening swept softly, summer insects sang distinctly here and there, and the fireflies hovered about in mazy dances.

The escort took up its quarters in a position which overlooked the stream of water which ran beneath the corridor, and there began to take cups of sake. The host hastened to order also some refreshment to be prepared for Genji.

The latter was meanwhile gazing abstractedly about him, thinking such a place might belong to the class which Samano-Kami fairly placed in the middle category. He knew that the lady who was under the same roof was a young beauty of whom he had heard something before, and he was looking forward to a chance of seeing her.

He then noticed the rustling of a silken dress escaping from a small boudoir to the right, and some youthful voices, not without charm, were also heard, mingled with occasional sounds of suppressed laughter. The casement of the boudoir had been, until a short time before, open, but was pulled down by order of Ki-no-Kami, who, perhaps, doubted the propriety of its being as it was, and now only allowed a struggling light to issue through the paper of the "sliding screen"! He proceeded to one side of his room that he might see what could be seen, but there was no chance. He still stood there that he might be able, at least, to catch some part of the conversation. It seems that this boudoir adjoined the general family room of the female inmates, and his ears were greeted by some faint talking. He inclined his head attentively, and heard them whispering probably about himself.

"Is it not a pity that the fate of so fine a prince should be already fixed?" said one voice.

"Yet he loses no opportunity of availing himself of the favors of fortune," added another.

These remarks may have been made with no serious intention, but as to Genji, he, even in hearing them, could not help thinking of a certain fair image of which he so fondly dreamed, at the same time feeling a thrill on reflecting that, if this kind of secret were to be discovered and discussed in such a manner, what could be done.

He then heard an observation in delicate allusion to his verse which he had presented to the Princess Momo-zono (peach-gardens) with the flowers of Asagao (morning-glory, or convolvulus).

"What *cautious* beauties they are to talk in that way! But I wonder if their forms, when seen, will answer to the pictures of my fancy," thought Genji, as he retired to his original position, for he could hear nothing more interesting.

Ki-no-Kami presently entered the room, brought in some fruits, trimmed the lamp, and the visitor and host now began to enjoy a pleasant leisure.

"What has become of the ladies? Without some of them no society is cheerful," observed Genji.

"Who can there be to meet such wishes?" said the Ki-no-Kami to himself, but took no notice of Genji's remark.

There were several boys in the house who had followed Ki-no-Kami into the room. They were the sons and brothers of Ki-no-Kami. Among them there was one about twelve or thirteen, who was nicer-looking than the others. Genji, of course, did not know who they all were, and accordingly made inquiries. When he came to the last-mentioned boy, Ki-no-Kami replied:

"He is the youngest son of the late Lord Yemon, now an orphan, and, from his sister's connections, he is now staying here. He is shrewd and unlike ordinary boys. His desire is to take Court service, but he has as yet no patron."

"What a pity! Is, then, the sister you mentioned your step-mother?"

"Yes, sir, it is so."

"What a good mother you have got. I once overheard the Emperor, to whom, I believe, a private application had been some time made in her behalf, referring to her, said, 'What

has become of her?' Is she here now?" said Genji; and lowering his voice, added, "How changeable are the fortunes of the world!"

"It is her present state, sir. But, as you may perceive, it differs from her original expectation. Changeable indeed are the fortunes of this world, especially so the fortunes of women!"

"Does Iyo respect her? Perhaps he idolizes her, as his master."

"That is a question, perhaps, as a *private* master. I am the foremost to disapprove of this infatuation on his part."

"Are you? Nevertheless he trusts her to such a one as you. He is a kind father! But where are they all?"

"All in their private apartments."

Genji by this time apparently desired to be alone, and Kino-Kami now retired with the boys. All the escort were already slumbering comfortably, each on his own cool rush mat, under the pleasant persuasion of sake.

Genji was now alone. He tried to doze, but could not. It was late in the evening, and all was still around. His sharpened senses made him aware that the room next but one to his own was occupied, which led him to imagine that the lady of whom he had been speaking might be there. He rose softly, and once more proceeded to the other side of the room to listen to what he might overhear. He heard a tender voice, probably that of Kokimi, the boy spoken of before, who appeared to have just entered the room, saying:

"Are you here?"

To which a female voice replied, "Yes, dear, but has the visitor yet retired?" And the same voice added —

"Ah! so near, and yet so far!"

"Yes, I should think so, he is so nice-looking, as they say."

"Were it daytime I would see him, too," said the lady in a drowsy voice.

"I shall go to bed, too! But what a bad light," said the boy, and Genji conjectured that he had been trimming the lamp.

The lady presently clapped her hands for a servant, and

said, "Where is Chiûjiô? I feel lonely, I wish to see her."

"Madam, she is in the bath now, she will be here soon," replied the servant.

"Suppose I pay my visit to her, too? What harm! no harm, perhaps," said Genji to himself. He withdrew the fastening of the intervening door — on the other side there was none — and it opened. The entrance to the room where the lady was sitting was only screened by a curtain, with a glimmering light inside. By the reflection of this light he saw traveling trunks and bags all scattered about; through these he groped his way and approached the curtain. He saw, leaning on a cushion, the small and pretty figure of a lady, who did not seem to notice his approach, probably thinking it was Chiûjiô, for whom she had sent. Genji felt nervous, but struggling against the feeling, startled the lady by saying:

"Chiûjiô was called for, I thought it might mean myself, and I come to offer you my devoted services."

This was really an unexpected surprise, and the lady was at a loss.

"It is, of course, natural," he said, "you should be astonished at my boldness, but pray excuse me. It is solely from my earnest desire to show at such an opportunity the great respect for you which I have felt for a very long time."

He was clever enough to know how to speak, and what to say, under all circumstances, and made the above speech in such an extremely humble and insinuating manner that the demon himself could not have taken offense, so she forebore to show any sudden resentment. She had, however, grave doubts as to the propriety of his conduct, and felt somewhat uncomfortable, saying shyly, "Perhaps you have made a mistake!"

"No, certainly not," he replied. "What mistake can I have made? On the other hand, I have no wish to offend you. The evening, however, is very irksome, and I should feel obliged if you would permit me to converse with you." Then gently taking her hand he pressed her to return with him to his lonely apartment.

She was still young and weak, and did not know what was most proper to do under these circumstances, so half yielding, half reluctantly was induced to be led there by him.

At this juncture Chiûjiô, for whom she had sent previously, entered the room. Upon which Genji exclaimed, "Ha!"

Chiûjiô stared with astonishment at him, whom she at once recognized as the Prince, by the rich perfume which he carried about him.

"What does this mean?" thought Chiûjiô. She could still do nothing. Had he been an ordinary personage she would have immediately seized him. Even in that case, however, there was enough room to doubt whether it would not have been better to avoid any violent steps lest it might have given rise to a disagreeable family scandal, hence Chiûjiô was completely perplexed and mechanically followed them.

Genji was too bold to fear bystanders, a common fault with high personages, and coolly closed the door upon her, saying, "She will soon return to you."

The lady being placed in such an awkward position, and not knowing what Chiûjiô might imagine, became, as it were, bewildered. Genji was, however, as artful and insinuating as might be expected in consoling her, though we do not know where he had learned his eloquence. This was really trying for her, and she said, "Your condescension is beyond my merit. I can not disregard it. It is, however, absolutely necessary to know 'Who is who.'"

"But such ignorance," he a little abashed, rejoined "as not to know 'Who is who,' is the very proof of my inexperience. Were I supposed to understand too well, I should indeed be sorry. You have very likely heard how little I mix in the world. This perhaps is the very reason why you distrust me. The excess of the blindness of my mind seems strange even to myself."

He spoke thus insinuatingly. She, on her part, feared that if his fascinating address should assume a warmer tone it would be still more trying for her and more difficult to with-

stand, so she determined, however hard she might appear, not to give any encouragement to his feelings, and showed therefore a coolness of manner. To her meek character there was thus added a firm resolution, and it seemed like a young bamboo reed with its strength and tenderness combined, difficult to bend! Still she felt the struggle very keenly, and tears moistened her eyes.

Genji could not help feeling touched. Not knowing exactly how to soothe her, he exclaimed, "What makes you treat me so coolly? It is true we are not old acquaintances, but it does not follow that this should prevent us from becoming good friends. Please don't discompose yourself like one who does not know the world at all: it pierces my heart."

This speech touched her, and her firmness began to waver.

"Were my position what it once was," said she, "and I received such attention, I might, however unworthy, have been moved by your affection, but as my position in life is now changed, its unsatisfactory condition often makes me dream of a happiness I can not hope to enjoy." Hereupon she remained silent for some moments, and looked as if she meant to say that she could no longer help thinking of the line:

"Don't tell anyone you've seen my home."

But these few moments of silence agitated the pure waters of her virtuous mind, and the sudden recollection of her aged husband, whom she did not generally think much about, occurred tenderly to her memory. She shuddered at the idea of his seeing her in such a dilemma as this, even in a dream, and without a word fled back to her apartment, and Genji was once more alone.

Now the chanticleer began to proclaim the coming day, and the attendants rose from their couches, some exclaiming, "How soundly we have slept," others, "Let us get the carriage ready."

Ki-no-Kami also came out, saying, "Why so early? No need of such hurry for the Prince."

Genji also arose, and putting on his *naoshi,* went out on a

balcony on the southern side of the house, where he leaned upon the wooden balustrade, and meditated as he looked round him.

It appears that people were peeping out of the casement on the western side, probably being anxious to catch a glimpse of the Prince, whose figure was indistinctly to be seen by them from the top of a short screen standing within the trellis. Among these spectators there was one who perhaps might have felt a thrill run through her frame as she beheld him. It was the very moment when the sky was being tinted by the glowing streaks of morn, and the moon's pale light was still lingering in the far distance. The aspect of the passionless heavens becomes radiant or gloomy in response to the heart of him who looks upon it. And to Genji, whose thoughts were secretly occupied with the events of the evening, the scene could only have given rise to sorrowful emotions.

Reflecting how he might on some future occasion convey a message to the lady, and looking back several times, he presently quitted the house and returned to the mansion of his father-in-law.

During some days succeeding the above events, he was staying at the mansion with his bride. His thoughts, however, were now constantly turning to the lady on the bank of the middle river. He therefore summoned Ki-no-Kami before him, and thus addressed him:

"Can not you let me have the boy, the son of the late Chiûnagon [26] whom I saw the other day? He is a nice lad, and I wish to have him near at hand. I will also introduce him to the Emperor."

"I receive your commands. I will talk with his *sister,* and see if she consents to it," replied Ki-no-Kami with a bow.

These last words alluding to the object which occupied his thoughts caused Genji to start, but he said with apparent calmness —

[26] The father of Kokimi seems to have been holding the office Yemon-no-Kami as well as Chiûnagon.

"Has the lady presented you yet with a brother or a sister?"

"No, sir, not yet; she has been married now these two years, but it seems she is always thinking she is not settled in the way her parents desired, and is not quite contented with her position."

"What a pity! I heard, however, she was a very good lady. Is it so?"

"Yes, I quite believe so; but hitherto we have lived separately, and were not very cordial, which, as all the world knows, is usual in such relationship."

After the lapse of five or six days the boy Kokimi was brought to him. He was not tall or handsome but very intelligent, and in manners perfectly well-bred. Genji treated him with the greatest kindness, at which, in his boyish mind, he was highly delighted. Genji now asked him many questions about his sister, to which he gave such answers as he could, but often with shyness and diffidence. Hence Genji was unable to take him into his confidence, but by skilfully coaxing and pleasing him, he ventured to hand him a letter to be taken to his sister. The boy, though he possibly guessed at its meaning, did not trouble himself much, but taking it, duly delivered it to his sister. She became confused and thoughtful as she took it, and, fearing what the boy might think, opened the letter and held it before her face as she read, in order to conceal the expression of her countenance.

It was a long one, and among other things contained the following lines:

"I had a dream, a dream so sweet,
Ah! would that I could dream again;
Alas, no sleep these eyes will greet,
And so I strive to dream in vain!"

It was beautifully written, and as her eyes fell upon the passionate words, a mist gathered over them, and a momentary thought of her own life and position once more flashed over her mind, and without a word of comment to the boy, she retired to rest.

A few days afterward Kokimi was again invited to join the Prince. Thereupon he asked his sister to give him an answer to the Prince's letter.

"Tell the Prince," she said, "there is no one *here* who reads such letters."

"But," said the boy, "he does not expect such an answer as this! How can I tell him so?"

At first, she half-resolved to explain everything to Kokimi, and to make him thoroughly understand why she ought not to receive such letters, but the effort was too painful, so she simply said, "It is all the better for you not to talk in that way. If you think it so serious, why should you go to him at all?"

"Yet, how can I disobey his commands to go back?" exclaimed the boy, and so he returned to Genji without any written answer to him.

"I was weary of waiting for you. Perhaps you, too, had forgotten me," said Genji, when he saw the boy, who was, however, silent and blushed. "And what answer have you brought me?" continued Genji, and then the boy replied in the exact words which his sister had used.

"What?" cried Genji: and continued, "Perhaps you may not know, so I will tell you. I knew your sister before she knew Iyo. But she likes to treat me so because she thinks she has got a very good friend in Iyo; but do you be like a brother to me. The days of Iyo will be probably fewer than mine."

He now returned to the Palace taking Komini with him, and, going to his dressing-room, attired him nicely in the Court style; in a word, he treated him as a parent would do.

By the boy's assistance several more letters were conveyed to his sister. Her resolution, however, remained unshaken.

"If one's heart were once to deviate from the path," she reflected, "the only end we could expect would be a damaged reputation and misery for life: the good and the bad result from one's self!"

Thus thinking, she resolved to return no answer. She might, indeed, have admired the person of Genji, and prob-

ably did so, yet, whenever such feelings came into her mind, the next thought that suggested itself was, "What is the use of such idle admiration?"

Meanwhile, Genji was often thinking of paying a visit to the house where she was staying, but he did not consider it becoming to do so, without some reasonable pretext, more especially as he would have been sorry, and for her sake more than his own, to draw a suspicion upon her.

It happened, however, after a prolonged residence at the Court, that another occasion of closing the Palace in the certain celestial line of direction arrived. Catching at this opportunity he left the Palace, and suddenly turning out of his road, went straight to Ki-no-Kami's residence, with the excuse that he had just discovered the above fact on his way. Ki-no-Kami surprised at this unexpected visit, had only to bow before him, and acknowledge the honor of his presence. The boy, Kokimi, was already there before him, having been secretly informed of his intention beforehand, and he attended on him as usual in his apartment on his arrival.

The lady, who had been told by her brother that the Prince earnestly desired to see her, knew well how dangerous it was to approach an inviting flower growing on the edge of a precipice. She was not, of course, insensible to his coming in such a manner, with an excuse for the sake of seeing her, but she did not wish to increase her dream-like inquietude by seeing him. And again, if he ventured to visit her apartment, as he did before, it might be a serious compromise for her.

For these reasons she retired while her brother was with Genji, to a private chamber of Chiûjiô, her companion, in the rear of the main building, under the pretense that her own room was too near that of the Prince, besides she was indisposed and required *Tataki*,[27] which she desired to have done in a retired part of the house.

Genji sent his attendants very early to their own quarters, and then, through Kokimi, requested an interview with the

[27] *Tataki*, or *Amma*, a sort of shampooing, a very common medical treatment in Japan.

lady. Kokimi at first was unable to find her, till after searching everywhere, he, at last, came to the apartment of Chiûjiô, and with great earnestness endeavored to persuade her to see Genji, in an anxious and half trembling voice, while she replied in a tone slightly angry, "What makes you so busy? Why do you trouble yourself? Boys carrying such messages are highly blamable."

After thus daunting him, she added more mildly, "Tell the Prince I am somewhat indisposed, and also that some friends are with me, and I can not well leave them now." And she again cautioned the boy not to be too officious, and sent him away from her at once.

Yet, at the bottom of her heart, different feelings might have been struggling from those which her words seemed to express, and some such thoughts as these shaped themselves to her mind: "Were I still a maiden in the home of my beloved parents, and occasionally received his visits there, how happy might I not be! How trying to act as if no romantic sentiment belonged to my heart!"

Genji, who was anxiously waiting to know how the boy would succeed in persuading his sister, was soon told that all his efforts were in vain. Upon hearing this he remained for some moments silent, and then relieved his feelings with a long-drawn sigh, and hummed:

"The *Hahaki-gi* [28] distant tree
Spreads broom-like o'er the silent waste;
Approach, how changed its shape we see,
In vain we try its shade to taste."

The lady was unable to sleep, and her thoughts also took the following poetic shape:

"Too like the *Hahaki-gi tree*,
Lonely and humble, I must dwell,
Nor dare to give a thought to thee,
But only sigh a long farewell."

[28] *Hahaki-gi*, the broom-like tree, is said to have been a certain tree growing in the plain of Sonohara, so called from its shape, which, at a distance, looked like a spreading broom, but when one drew near its appearance was totally changed.

All the other inmates of the house were now in a sound slumber, but sleep came not to Genji's eyes. He did, indeed, admire her immovable and chaste nature, but this only drew his heart more toward her. He was agitated. At one moment he cried, "Well, then!" at another, "However!" "Still!" At last, turning to the boy, he passionately exclaimed, "Lead me to her at once!"

Kokimi calmly replied, "It is impossible, too many eyes are around us!"

Genji with a sigh then threw himself back on the cushion, saying to Kokimi, "You, at least, will be my friend, and shall share my apartment!"

Chapter III

BEAUTIFUL CICADA

Genji was still sleepless! "Never have I been so badly treated. I have now discovered what the disappointment of the world means," he murmured, while the boy Kokimi lay down beside him fast asleep. The smallness of his stature, and the graceful waving of his short hair, could not but recall to Genji the beautiful tresses of his sister, and bring her image vividly before him; and, long before the daylight appeared, he rose up, and returned to his residence with all speed. For some time after this no communication took place between the lady and himself. He could not, however, banish her from his thoughts, and he said to Kokimi that "he felt his former experience too painful, and that he strove to drive away his care; yet in vain; his thoughts would not obey his wish, and he begged him, therefore, to seek some favorable opportunity for him to see her." Kokimi, though he did not quite like the task, felt proud of being made his confidant, and thenceforward looked incessantly, with keen boyish eyes, for a chance of obliging him.

Now, it happened that Ki-no-Kami went down to his official residence in his province, and only the female members of his family were left at home. "This is the time," said Kokimi to himself, and went to Genji, and persuaded him to come

with him. "What can the boy do?" thought Genji; "I fear not very much, but I must not expect too much"; and they started at once, in Kokimi's carriage, so as to arrive in good time.

The evening was darkening round them, and they drew up on one side of the house, where few persons were likely to observe them. As it happened to be Kokimi who had come, no fuss was made about his arrival, nor any notice taken of it. He entered the house; and, leaving the Prince in the eastern hall, proceeded first into the inner room. The casement was closed.

"How is it the casement is closed?" he demanded of the servants. They told him "That the Lady of the West (Kino-Kami's sister, so called by the domestics from her living to the westward of the house), was there on a visit since noon, and was playing *Go* with his sister." The door by which the boy had entered the room was not entirely closed. Genji softly came up to it, and the whole interior of the apartment was visible. He stood facing the west. On one side of the room was a folding screen, one end of which was pushed back, and there was nothing besides to obstruct his view. His first glance fell on the fair figure of her of whom he had so fondly dreamed, sitting by a lamp near a central pillar. She wore a dress of dark purple, and a kind of scarf thrown over her shoulders; her figure was slight and delicate, and her face was partly turned aside, as if she did not like to expose it even to her companions. Her hands were prettily shaped and tiny, and she used them with a gentle reserve, half covering them. Another lady, younger than herself, sat facing the east — that is, just opposite Genji — and was, therefore, entirely visible to him. She was dressed in a thin white silk, with a *Ko-uchiki* (outer vestment), worked with red and blue flowers, thrown loosely over it, and a crimson sash round her waist. Her bosom was partly revealed; her complexion very fair; her figure rather stout and tall; the head and neck in good proportions, and the lips and eyelids lovely. The hair was not very long, but reached in wavy lines to her shoulders.

"If a man had such a daughter, he might be satisfied,"

thought Genji. "But perhaps she may be a little deficient in quietness. No matter how this may be, she has sufficient attractions."

The game was drawing to a close, and they paid very little attention to Kokimi on his entrance. The principal interest in it was over; they were hurrying to finish it. One was looking quietly at the board, and said, "Let me see; that point must be *Ji*. Let me play the *Kôh* [1] of this spot." The other saying "I am beaten; let me calculate," began to count on her fingers the number of spaces at each corner, at the same time saying, "Ten! twenty! thirty! forty!" When Genji came in this way to see them together, he perceived that his idol, in the matter of personal beauty, was somewhat inferior to her friend. He was not, indeed, able to behold the full face of the former; yet, when he shifted his position, and fixed his gaze steadfastly upon her, the profile became distinct. He observed that her eyelids were a little swollen, and the line of the nose was not very delicate. He still admired her, and said to himself, "But perhaps she is more sweet-tempered than the others"; but when he again turned his eyes to the younger one, strange to say the calm and cheerful smile which occasionally beamed in her face touched the heart of Genji; moreover, his usual interviews with ladies generally took place in full ceremony. He had never seen them in so familiar an attitude before, without restraint or reserve, as on the present occasion, which made him quite enjoy the scene. Kokimi now came out, and Genji retired stealthily to one side of the door along the corridor. The former, who saw him there, and supposed he had remained waiting in the place he had left him all the while, apologized for keeping him so long, and said: "A certain young lady is now staying here; I am sorry, but I did not dare mention your visit."

"Do you mean to send me away again disappointed? How inglorious it is," replied Genji.

"No; why so? The lady may leave shortly. I will then announce you."

[1] *Ji* and *Kôh* are the names of certain positions in the game of *Go*.

Genji said no more. The ladies had by this time concluded their game, and the servants, who were about to retire to their own apartments, cried out, "Where is our young master? we must close this door."

"Now is the time; pray take me there; don't be too late. Go and ask," said Genji.

Kokimi knew very well how hard was his task to persuade his sister to see the Prince, and was meditating taking him into her room, without her permission, when she was alone. So he said, hesitatingly, "Please wait a little longer, till the other lady, Ki-no-Kami's sister, goes away."

"Is Ki-no's sister here? So much the better. Please introduce me to her before she leaves," said Genji.

"But!"

"But what? Do you mean that she is not worth seeing?" retorted Genji; and would fain have told the boy that he had already seen her, but thought it better not to do so, and continued: "Were we to wait for her to retire, it would become too late: we should have no chance."

Hereupon Kokimi determined to risk a little, and went back to his sister's room, rolling up a curtain which hung in his way. "It is too warm — let the air in!" he cried as he passed through. After a few minutes he returned and led Genji to the apartment on his own responsibility. The lady with the scarf (his sister), who had been for some time fondly supposing that Genji had given up thinking about her, appeared startled and embarrassed when she saw him; but, as a matter of course, the usual courtesies were paid. The younger lady, however (who was free from all such thoughts), was rather pleased at his appearance. It happened that, when the eyes of the younger were turned in another direction, Genji ventured to touch slightly the shoulder of his favorite, who, startled at the action, rose suddenly and left the room, on pretense of seeking something she required, dropping her scarf in her haste, as a cicada casts off its tender wingy shell, and leaving her friend to converse with the Prince. He was chagrined, but did not betray his vexation either by words or looks, and now began to carry on a conver-

sation with the lady who remained, whom he had already admired. Here his usual bold flirtation followed. The young lady, who was at first disturbed at his assurance, betrayed her youthful inexperience in such matters; yet for an innocent maiden, she was rather coquettish, and he went on flirting with her.

"Chance meetings like this," said he, "often arise from deeper causes than those which take place in the usual routine of things, so at least say the ancients. If I say I love you, you might not believe me; and yet, indeed, it is so. Do think of me! True, we are not yet quite free, and perhaps I might not be able to see you so often as I wish; but I hope you will wait with patience and not forget me."

"Truly, I also fear what people might suspect; and, therefore, I may not be able to communicate with you at all," said she, innocently.

"Perhaps it might not be desirable to employ any other hand," he rejoined. "If you only send your message, say through Kokimi, there would not be any harm."

Genji now rose to depart, and slyly possessed himself of the scarf which had been dropped by the other lady. Kokimi, who had been dozing all the time, started up suddenly when Genji roused him. He then led the latter to the door. At this moment, the tremulous voice of an aged female domestic, who appeared quite unexpectedly, exclaimed —

"Who is there?"

To which Kokimi immediately replied, "It is I!"

"What brings you here so late?" asked the old woman, in a querulous tone.

"How inquisitive! I am now going out. What harm?" retorted the boy, rather scornfully; and, stepping up to the threshold, gave Genji a push over it, when all at once the shadow of his tall figure was projected on the moonlit floor.

"Who's that?" cried the old woman sharply, and in alarm; but the next moment, without waiting for any reply, mumbled on: "Ah, ah! 'tis Miss Mimb, no wonder so tall."

This remark seemed to allude to one of her fellow-servants, who must have been a stalwart maiden, and the subject of

remarks among her companions. The old woman, quite satisfied in thinking that it was she who was with Kokimi, added: "You, my young master, will soon be as tall as she is; I will come out this way, too," and approached the door. Genji could do nothing but stand silent and motionless. When she came nearer she said, addressing the supposed Mimb, "Have you been waiting on the young mistress this evening? I have been ill since the day before yesterday, and kept myself to my room, but was sent for this evening because my services were required. I can not stand it." So saying, and without waiting for any reply, she passed on, muttering as she went, "Oh! my pain! my pain!" Genji and the boy now went forth, and they drove back to the mansion in Nijiô. Talking over the events of the evening, Genji ironically said to his companion, "Ah! you are a nice boy!" and snapped his fingers with chagrin at the escape of his favorite and her indifference. Kokimi said nothing. Genji then murmured, "I was clearly slighted. Oh wretched me! I can not rival the happy Iyo!" Shortly after, he retired to rest, taking with him, almost unconsciously, the scarf he had carried off, and again making Kokimi share his apartment, for company's sake. He had still some hope that the latter might be useful to him; and, with the intention of stirring up his energies, observed, "You are a nice boy; but I am afraid the coldness shown to me by your sister may at last weaken the friendship between you and me."

Kokimi still made no reply. Genji closed his eyes, but could not sleep, so he started up and, taking writing materials, began to write, apparently without any fixed purpose, and indited the following distich:

> "Where the cicada casts her shell
> In the shadows of the tree,
> There is one whom I love well,
> Though her heart is cold to me."

Casting away the piece of paper on which these words were written — purposely or not, who knows? — he again leaned his head on his hand. Kokimi slyly stretching out his hand, picked up the paper from the floor, and hid it quickly in his

dress. Genji soon fell into profound slumber, in which he was speedily joined by Kokimi.

Some days passed away and Kokimi returned to his sister, who, on seeing him, chided him severely, saying:

"Though I managed with some difficulty, we must not forget what people might say of us, *your* officiousness is most unpardonable. Do you know what the Prince himself will think of your childish trick?"

Thus was poor Kokimi, on the one hand, reproached by Genji for not doing enough, and on the other by his sister for being too officious! was he not in a very happy position! Yet, notwithstanding her words, he ventured to draw from his dress the paper he had picked up in Genji's apartment, and offered it to her. The lady hesitated a moment, though somewhat inclined to read it, holding it in her hand for some little time, undecided. At length she ventured to throw her eyes over its contents. At once the loss of her scarf floated upon her mind as she read, and, taking up her pen, wrote on part of the paper where Genji had written his verses, the words of a song:

"Amidst dark shadows of the tree,
Cicada's wing with dew is wet,
So in mine eyes unknown to thee,
Spring sweet tears of fond regret."

Chapter IV

EVENING GLORY

It happened that when Genji was driving about in the Rokjiô quarter, he was informed that his old nurse, Daini, was ill, and had become a nun. Her residence was in Gojiô. He wished to visit her, and drove to the house. The main gate was closed, so that his carriage could not drive up; therefore, he sent in a servant to call out Koremitz, a son of the nurse.

Meantime, while awaiting him, he looked round on the deserted terrace. He noticed close by a small and rather dilapidated dwelling, with a wooden fence round a newly

made enclosure. The upper part, for eight or ten yards in length, was surrounded by a trellis-work, over which some white reed blinds — rude, but new — were thrown. Through these blinds the indistinct outline of some fair heads were faintly delineated, and the owners were evidently peeping down the roadway from their retreat. "Ah," thought Genji, "they can never be so tall as to look over the blind. They must be standing on something within. But whose residence is it? What sort of people are they?" His equipage was strictly private and unostentatious. There were, of course, no outriders; hence he had no fear of being recognized by them. And so he still watched the house. The gate was also constructed of something like trellis-work, and stood half open, revealing the loneliness of the interior. The line: "Where do we seek our home?" came first into his mind, and he then thought that "even this must be as comfortable as golden palaces to its inmates."

A long wooden rail, covered with luxuriant creepers, which, fresh and green, climbed over it in full vigor, arrested his eye; their white blossoms, one after another disclosing their smiling lips in unconscious beauty. Genji began humming to himself: "Ah! stranger crossing there." When his attendant informed him that these lovely white flowers were called *Yûgao* (evening-glory), adding, and at the same time pointing to the flowers, "See the flowers *only*, flourishing in that glorious state."

"What beautiful flowers they are," exclaimed Genji. "Go and beg a bunch."

The attendant thereupon entered the half-opened gate and asked for some of them, on which a young girl, dressed in a long tunic, came out, taking an old fan in her hand, and saying, "Let us put them on this, those with strong stems," plucked off a few stalks and laid them on the fan.

These were given to the attendant, who walked slowly back. Just as he came near to Genji, the gate of Koremitz's courtyard opened and Koremitz himself appeared, who took the flowers from him and handed them to Genji, at the same moment saying, "I am very sorry I could not find the gate

key, and that I made you wait so long in the public road, though there is no one hereabouts to stare at, or recognize you, I sincerely beg your pardon."

The carriage was now driven in, and Genji alighted. The Ajari,[1] elder brother of Koremitz; Mikawa-no-Kami, his brother-in-law; and the daughter of Daini, all assembled and greeted him. The nun also rose from her couch to welcome him.

"How pleased I am to see you," she said, "but you see I have quite altered; I have become a nun. I have given up the world. I had no reluctance in doing this. If I had any uneasiness, it was on your account alone. My health, however, is beginning to improve; evidently the divine blessing on this sacrifice."

"I was so sorry," replied Genji, "to hear you were ill, and now still more so to find you have given up the world. I hope that you may live to witness my success and prosperity. It grieves me to think you were compelled to make such a change; yet, I believe, this will secure your enjoyment of happiness hereafter. It is said that when one leaves this world without a single regret, one passes straight to Paradise." As he said these words his eyes became moistened.

Now, it is common for nurses to regard their foster children with blind affection, whatever may be their faults, thinking, so to speak, that what is crooked is straight. So in Genji's case, who, in Daini's eyes, was next door to perfection, this blindness was still more strongly apparent, and she always regarded her office as his nurse as an honor, and while Genji was discoursing in the above manner, a tear began to trickle from her eyes.

"You know," he continued, "at what an early age I was deprived of my dearest ties; there were, indeed, several who looked after me, but you were the one to whom I was most attached. In due course, after I grew up, I ceased to see you regularly. I could not visit you as often as I thought of you, yet, when I did not see you for a long time, I often felt very

[1] Name of an ecclesiastical office.

lonely. Ah! if there were no such things as partings in the world!"

He then enjoined them earnestly to persevere in prayer for their mother's health, and said, "Good-by."

At the moment of quitting the house he remembered that something was written on the fan that held the flowers. It was already twilight, and he asked Koremitz to bring a taper, that he might see to read it. It seemed to him as if the fragrance of some fair hand that had used it still remained, and on it was written the following couplets:

> "The crystal dew at Evening's hour
> Sleeps on the *Yûgao's* beauteous flower,
> Will this please him, whose glances bright
> Gave to the flowers a dearer light?"

With apparent carelessness, without any indication to show who the writer was, it bore, however, the marks of a certain excellence. Genji thought, "this is singular, coming from whence it does," and turning to Koremitz, he asked, "Who lives in this house to your right?" "Ah," exclaimed Koremitz mentally, "as usual, I see," but replied with indifference, "Truly I have been here some days, but I have been so busy in attending my mother that I neither know nor have asked about the neighbors." "You may probably be surprised at my inquisitiveness," said Genji, "but I have reasons for asking this on account of this fan. I request you to call on them, and make inquiries what sort of people they are."

Koremitz thereupon proceeded to the house, and, calling out a servant, sought from him the information he wanted, when he was told that, "This is the house of Mr. Yômei-no-Ske. He is at present in the country; his lady is still young; her brothers are in the Court service, and often come here to see her. The whole history of the family I am not acquainted with." With this answer Koremitz returned, and repeated it to Genji, who thought, "Ah! the sending of this verse may be a trick of these conceited Court fellows!" but he could not entirely free his mind from the idea of its having been sent especially to himself. This was consistent with the charac-

teristic vanity of his disposition. He, therefore, took out a paper, and disguising his handwriting (lest it should be identified) indited the following:

> "Were I the flower to see more near,
> Which once at dusky eve I saw,
> It might have charms for me more dear,
> And look more beauteous than before."

And this he sent to the house by his servant, and set off on his way. He saw a faint light through the chinks of the blinds of the house, like the glimmer of the firefly. It gave him, as he passed, a silent sort of longing. The mansion in Rokjiô, to which he was proceeding this evening, was a handsome building, standing amidst fine woods of rare growth and beauty, and all was of comfortable appearance. Its mistress was altogether in good circumstances, and here Genji spent the hours in full ease and comfort.

On his way home next morning he again passed the front of the house, where grew the *Yûgao* flowers, and the recollection of flowers which he had received the previous evening made him anxious to ascertain who the people were who lived there.

After the lapse of some time Koremitz came to pay him a visit, excusing himself for not having come before, on account of his mother's health being more unsatisfactory. He said, "In obedience to your commands to make further inquiries," I called on some people who know about my neighbors, but could not get much information. I was told, however, that there is a lady who has been living there since last May, but who she is even the people in the house do not know. Sometimes I looked over the hedges between our gardens, and saw the youthful figure of a lady, and a maiden attending her, in a style of dress which betrayed a good origin. Yesterday evening, after sunset, I saw the lady writing a letter, her face was very calm in expression, but full of thought, and her attendant was often sobbing secretly, as she waited on her. These things I saw distinctly."

Genji smiled. He seemed more anxious than before to know something about them, and Koremitz continued:

"Hoping to get some fuller information, I took an opportunity which presented itself of sending a communication to the house. To this a speedy answer was returned, written by a skilful hand. I concluded from this and other circumstances that there was something worth seeing and knowing enclosed within those walls." Genji immediately exclaimed, "Do! do! try again; not to be able to find out is too provoking," and he thought to himself, "If in lowly life, which is often left unnoticed, we find something attractive and fair, as Sama-no-Kami said, how delightful it will be, and I think, perhaps, this may be such a one."

In the meantime his thoughts were occasionally reverting to Cicada. His nature was not, perhaps, so perverted as to think about persons of such condition and position in life as Cicada; but since he had heard the discussion about women, and their several classifications, he had somehow become speculative in his sentiments, and ambitious of testing all those different varieties by his own experience. While matters were in this state Iyo-no-Kami returned to the capital, and came in haste to pay his respects to Genji. He was a swarthy, repulsive-looking man, bearing the traces of a long journey in his appearance, and of advanced age. Still there was nothing unpleasant in his natural character and manners. Genji was about to converse with him freely, but somehow or another an awkward feeling arose in his mind, and threw a restraint upon his cordiality. "Iyo is such an honest old man," he reflected, "it is too bad to take advantage of him. What Sama-no-Kami said is true, 'that to strive to carry out wrong desires is man's evil failing!' Her hardheartedness to me is unpleasant, but from the other side this deserves praise!"

It was announced after this that Iyo-no-Kami would return to his province, and take his wife with him, and that his daughter would be left behind to be soon married.

This intelligence was far from pleasing to Genji, and he longed once more, only once more to behold the lady of the scarf, and he concerted with Kokimi how to arrange a plan

for obtaining an interview. The lady, however, was quite deaf to such proposals, and the only concession she vouchsafed was that she occasionally received a letter, and sometimes answered it.

Autumn had now come; Genji was still thoughtful. Lady Aoi saw him but seldom, and was constantly disquieted by his protracted absence from her. There was, as we have before hinted, at Rokjiô, another person whom he had won with great difficulty, and it would have been a little inconsistent if he became too easily tired of her. He indeed had not become cool toward her, but the violence of his passion had somewhat abated. The cause of this seems to have been that his lady was rather too zealous, or, we may say, jealous; besides, her age exceeded that of Genji by some years. The following incident will illustrate the state of matters between them:

One morning early Genji was about to take his departure, with sleepy eyes, listless and weary, from her mansion at Rokjiô. A slight mist spread over the scene. A maiden attendant of the mistress opened the door for his departure, and led him forth. The shrubbery of flowering trees struck refreshingly on the sight, with interlacing branches in rich confusion, among which was some *Asagao* in full blossom. Genji was tempted to dally, and looked contemplatively over them. The maiden still accompanied him. She wore a thin silk tunic of light green colors, showing off her graceful waist and figure, which it covered. Her appearance was attractive. Genji looked at her tenderly, and led her to a seat in the garden, and sat down by her side. Her countenance was modest and quiet; her wavy hair was neatly and prettily arranged. Genji began humming in a low tone:

> "The heart that roams from flower to flower
> Would fain its wanderings not betray,
> Yet *Asagao*, in morning's hour,
> Impels my tender wish to stray."

So saying, he gently took her hand; she, however, without appearing to understand his real meaning, answered thus:

"You stay not till the mist be o'er,
But hurry to depart,
Say can the flower you leave no more
Detain your changeful heart?"

At this juncture a young attendant in *Sasinuki*[2] entered the garden, brushing away the dewy mist from the flowers, and began to gather some bunches of *Asagao*. The scene was one which we might desire to paint, so full of quiet beauty, and Genji rose from his seat, and slowly passed homeward. In those days Genji was becoming more and more an object of popular admiration in society, and we might even attribute the eccentricity of some of his adventures to the favor he enjoyed, combined with his great personal attractions. Where beautiful flowers expand their blossoms even the rugged mountaineer loves to rest under their shade, so wherever Genji showed himself people sought his notice.

Now with regard to the fair one about whom Koremitz was making inquiries. After some still further investigations, he came to Genji and told him that "there is some one who often visits there. Who he was I could not at first find out, for he comes with the utmost privacy. I made up my mind to discover him; so one evening I concealed myself outside the house, and waited. Presently the sound of an approaching carriage was heard, and the inmates of the house began to peep out. The lady I mentioned before was also to be seen; I could not see her very plainly, but I can tell you so much: she looked charming. The carriage itself was now seen approaching, and it apparently belonged to some one of rank. A little girl who was peeping out exclaimed, 'Ukon, look here, quick; Chiûjiô is coming.' Then one older came forward rubbing her hands and saying to the child, 'Don't be so foolish, don't be excited.' How could they tell, I wondered, that the carriage was a Chiûjiô's? I stole forth cautiously and reconnoitered. Near the house there is a small stream, over which a plank had been thrown by way of a

[2] *Sasinuki* is a sort of loose trousers, and properly worn by men only, hence some commentators conclude the attendant here mentioned to mean a boy, others contend this garment was worn by females also when they rode.

bridge. The visitor was rapidly approaching this bridge when an amusing incident occurred: The elder girl came out in haste to meet him, and was passing the bridge when the skirt of her dress caught in something, and she well-nigh fell into the water. 'Confound that bridge, what a bad Katzragi,'[3] she cried, and suddenly turned pale. How amusing it was, you may imagine. The visitor was dressed in plain style; he was followed by his page, whom I recognized as belonging to Tô-no-Chiûjiô."

"I should like to see that same carriage," interrupted Genji eagerly, as he thought to himself, "that house may be the home of the very girl whom he (Tô-no-Chiûjiô) spoke about; perhaps he has discovered her hiding-place."

"I have also made an acquaintance," Koremitz continued, "with a certain person in this house, and it was through these means that I made closer observations. The girl who nearly fell over the bridge is, no doubt, the lady's attendant, but they pretend to be all on an equality. Even when the little child said anything to betray them by its remarks, they immediately turned it off." Koremitz laughed as he told this, adding, "this was an amusing trick indeed."

"Oh," exclaimed Genji, "I must have a look at them when I go to visit your mother; you must manage this," and with the words the picture of the "Evening-Glory" rose pleasantly before his eyes.

Now Koremitz not only was always prompt in attending to the wishes of Prince Genji, but also was by his own temperament fond of carrying on such intrigues. He tried every means to favor his designs, and to ingratiate himself with the lady, and at last succeeded in bringing her and Genji together. The details of the plans by which all this was brought about are too long to be given here. Genji visited her often, but it was with the greatest caution and privacy; he never asked her when they met any particulars about her past life, nor did he reveal his own to her. He would not drive to her in his own carriage, and Koremitz often lent him his own horse to ride.

[3] A mythological repulsive deity who took part in the building of a bridge at the command of a powerful magician.

He took no attendant with him except the one who had asked for the "Evening-Glory." He would not even call on the nurse, lest it might lead to discoveries. The lady was puzzled at his reticence. She would sometimes send her servant to ascertain, if possible, what road he took, and where he went. But somehow, by chance or design, he always became lost to her watchful eye. His dress, also, was of the most ordinary description, and his visits were always paid late in the evening. To her all this seemed like the mysteries of old legends. True, she conjectured from his demeanor and ways that he was a person of rank, but she never ascertained exactly who he was. She sometimes reproached Koremitz for bringing her into such strange circumstances. But he cunningly kept himself aloof from such taunts.

Be this as it may, Genji still frequently visited her, though at the same time he was not unmindful that this kind of adventure was scarcely consistent with his position. The girl was simple and modest in nature, not certainly maneuvering, neither was she stately or dignified in mien, but everything about her had a peculiar charm and interest, impossible to describe, and in the full charm of youth not altogether void of experience.

"But by what charm in her," thought Genji, "am I so strongly affected; no matter, I am so," and thus his passion continued.

Her residence was only temporary, and this Genji soon became aware of. "If she leaves this place," thought he, "and I lose sight of her — for when this may happen is uncertain — what shall I do?" He at last decided to carry her off secretly to his own mansion at Nijiô. True, if this became known it would be an awkward business; but such are love-affairs; always some dangers to be risked! He therefore fondly entreated her to accompany him to some place where they could be freer.

Her answer, however, was, "Such a proposal on your part only alarms me." Genji was amused at her girlish mode of expression, and earnestly said, "Which of us is a

fox?[4] I don't know, but anyhow be persuaded by me." And after repeated conversations of the same nature, she at last half-consented. He had much doubt of the propriety of inducing her to take this step, nevertheless her final compliance flattered his vanity. He recollected very well the Tokonatz (Pinks) which Tô-no-Chiûjiô spoke of, but never betrayed that he had any knowledge of that circumstance.

It was on the evening of the 15th of August when they were together. The moonlight streamed through the crevices of the broken wall. To Genji such a scene was novel and peculiar. The dawn at length began to break, and from the surrounding houses the voices of the farmers might be heard.

One remarked, "How cool it is." Another, "There is not much hope for our crops this year." "My carrying business I do not expect to answer," responded the first speaker. "But are our neighbors listening!" Conversing in this way they proceeded to their work.

Had the lady been one to whom surrounding appearances were important, she might have felt disturbed, but she was far from being so, and seemed as if no outward circumstances could trouble her equanimity, which appeared to him an admirable trait. The noise of the threshing of the corn came indistinctly to their ears like distant thunder. The beating of the bleacher's hammer was also heard faintly from afar off.

They were in the front of the house. They opened the window and looked out on the dawn. In the small garden before their eyes was a pretty bamboo-grove; their leaves, wet with dew, shone brilliantly, even as bright as in the gardens of the palace. The cricket sang cheerfully in the old walls as if at their very ears, and the flight of wild geese in the air rustled overhead. Everything spoke of rural scenes and business, different from what Genji was in the habit of seeing and hearing round him.

To him all these sights and sounds, from their novelty and

[4] A popular superstition in China and Japan believes foxes to have mysterious powers over men.

variety, combined with the affection he had for the girl beside him, had a delightful charm. She wore a light dress of clear purple, not very costly; her figure was slight and delicate; the tones of her voice soft and insinuating. "If she were only a little more cultivated," thought he, but, in any case, he was determined to carry her off.

"Now is the time," said he, "let us go together; the place is not very far off."

"Why so soon?" she replied, gently. As her implied consent to his proposal was thus given without much thought, he, on his part, became bolder. He summoned her maid, Ukon, and ordered the carriage to be got ready. Dawn now fairly broke; the cocks had ceased to crow, and the voice of an aged man was heard repeating his orisons, probably during his fast. "His days will not be many," thought Genji, "what is he praying for?" And while so thinking, the aged mortal muttered, "*Nam Tôrai no Dôshi*" (Oh! the divine guide of the future). "Do listen to that prayer," said Genji, turning to the girl, "it shows our life is not limited to this world," and he hummed:

"Let us together bind our soul
With vows that Woobasok[5] has given,
That when this world from sight shall roll
Unparted we shall wake in heaven."

And added, "By Mirok,[6] let us bind ourselves in love forever."

The girl, doubtful of the future, thus replied in a melancholy tone:

"When in my present lonely lot
I feel my past has not been free
From sins which I remember not,
I dread more what to come may be."

In the meantime a passing cloud had suddenly covered the sky, and made its face quite gray. Availing himself of this

[5] Upasaka, a sect of the followers of Buddhism who are laymen though they observe the rules of clerical life.

[6] Meitreya, a Buddhisatwa destined to reappear as a Buddha after the lapse of an incalculable series of years.

obscurity, Genji hurried her away and led her to the carriage, where Ukon also accompanied her.

They drove to an isolated mansion on the Rokjiô embankment, which was at no great distance, and called out the steward who looked after it. The grounds were in great solitude, and over them lay a thick mist. The curtains of the carriage were not drawn close, so that the sleeves of their dresses were almost moistened. "I have never experienced this sort of trouble before," said Genji; "how painful are the sufferings of love.

"'Oh! were the ancients, tell me pray,
Thus led away, by love's keen smart,
I ne'er such morning's misty ray
Have felt before the beating heart.'

Have you ever?"

The lady shyly averted her face and answered:

"I, like the wandering moon, may roam,
Who knows not if her mountain love
Be true or false, without a home,
The mist below, the clouds above."

The steward presently came out, and the carriage was driven inside the gates, and was brought close to the entrance, while the rooms were hurriedly prepared for their reception. They alighted just as the mist was clearing away.

This steward was in the habit of going to the mansion of Sadaijin, and was well acquainted with Genji.

"Oh!" he exclaimed, as they entered. "Without proper attendants!" And approaching near to Genji said, "Shall I call in some more servants?"

Genji replied at once and impressively, "I purposely chose a place where many people should not intrude. Don't trouble yourself, and be discreet."

Rice broth was served up for their breakfast, but no regular meal had been prepared.

The sun was now high in the heavens. Genji got up and opened the window. The gardens had been uncared for, and had run wild. The forest surrounding the mansion was

dense and old, and the shrubberies were ravaged and torn by the autumn gales, and the bosom of the lake was hidden by rank weeds. The main part of the house had been for a long time uninhabited, except the servants' quarter, where there were only a few people living.

"How fearful the place looks; but let no demon molest us," thought Genji, and endeavored to direct the girl's attention by fond and caressing conversation. And now he began, little by little, to throw off the mask, and told her who he was, and then began humming:

> "The flower that bloomed in evening's dew
> Was the bright guide that led to you."

She looked at him askance, replying:

> "The dew that on the *Yûgao* lay
> Was a false guide and led astray."

Thus a faint allusion was made to the circumstances which were the cause of their acquaintance, and it became known that the verse and the fan had been sent by her attendant mistaking Genji for her mistress's former lover.

In the course of a few hours the girl became more at her ease, and later on in the afternoon Koremitz came and presented some fruits. The latter, however, stayed with them only a short time.

The mansion gradually became very quiet, and the evening rapidly approached. The inner room was somewhat dark and gloomy. Yûgao was nervous; she was too nervous to remain there alone, and Genji therefore drew back the curtains to let the twilight in, staying there with her. Here the lovers remained, enjoying each other's sight and company, yet the more the evening advanced the more timid and restless she became, so he quickly closed the casement, and she drew by degrees closer and closer to his side. At these moments he also became distracted and thoughtful. How the Emperor would be asking after him, and know not where he might be! What would the lady, the jealous lady, in the neighboring mansion think or say if she discovered their

secret? How painful it would be if her jealous rage should flash forth on him! Such were the reflections which made him melancholy; and as his eyes fell upon the girl affectionately sitting beside him, ignorant of all these matters, he could not but feel a kind of pity for her.

Night was now advancing, and they unconsciously dropped off to sleep, when suddenly over the pillow of Genji hovered the figure of a lady of threatening aspect. It said fiercely, "You faithless one, wandering astray with such a strange girl."

And then the apparition tried to pull away the sleeping girl near him. Genji awoke much agitated. The lamp had burned itself out. He drew his sword, and placed it beside him, and called aloud for Ukon, and she came to him also quite alarmed.

"Do call up the servants and procure a light," said Genji.

"How can I go; 'tis too dark," she replied, shaking with fear.

"How childish!" he exclaimed, with a false laugh, and clapped his hands to call a servant. The sound echoed drearily through the empty rooms, but no servant came. At this moment he found the girl beside him was also strangely affected. Her brow was covered with great drops of cold perspiration, and she appeared rapidly sinking into a state of unconsciousness.

"Ah! she is often troubled with the nightmare," said Ukon, "and perhaps this disturbs her now; but let us try to rouse her."

"Yes, very likely," said Genji; "she was very much fatigued, and since noon her eyes have often been riveted upwards, like one suffering from some inward malady. I will go myself and call the servants"— he continued; "clapping one's hands is useless, besides it echoes fearfully. Do come here, Ukon, for a little while, and look after your mistress." So pulling Ukon near Yûgao, he advanced to the entrance of the salon. He saw all was dark in the adjoining chambers. The wind was high, and blew gustily round the mansion. The few servants, consisting of a son of the steward, footman,

and page, were all buried in profound slumber. Genji called to them loudly, and they awoke with a start. "Come," said he, "bring a light. Valet, twang your bow-string, and drive away the fiend. How can you sleep so soundly in such a place? But has Koremitz come?"

"Sir, he came in the evening, but you had given no command, and so he went away, saying he would return in the morning," answered one.

The one who gave this reply was an old knight, and he twanged his bow-strings vigorously, "*Hiyôjin! hiyôjin!*" (Be careful of the fire! be careful of the fire!) as he walked round the rooms.

The mind of Genji instinctively reverted at this moment to the comfort of the palace. "At this hour of midnight," he thought, "the careful knights are patroling round its walls. How different it is here!"

He returned to the room he had left; it was still dark. He found Yûgao lying half dead and unconscious as before, and Ukon rendered helpless by fright.

"What is the matter? What does it mean? What foolish fear is this?" exclaimed Genji, greatly alarmed. "Perhaps in lonely places like this the fox, for instance, might try to exercise his sorcery to alarm us, but I am here, there is no cause for fear," and he pulled Ukon's sleeve as he spoke, to arouse her.

"I was so alarmed," she replied; "but my lady must be more so; pray attend to her."

"Well," said Genji, and bending over his beloved, shook her gently, but she neither spoke nor moved. She had apparently fainted, and he became seriously alarmed.

At this juncture the lights were brought. Genji threw a mantle over his mistress, and then called to the man to bring the light to him. The servant remained standing at a distance (according to etiquette), and would not approach.

"Come near," exclaimed Genji, testily. "Do act according to circumstances," and taking the lamp from him threw its light full on the face of the lady, and gazed upon it anxiously, when at this very moment he beheld the apparition of

the same woman he had seen before in his terrible dream float before his eyes and vanish. "Ah!" he cried, "this is like the phantoms in old tales. What is the matter with the girl?" His own fears were all forgotten in his anxiety on her account. He leaned over and called upon her, but in vain. She answered not, and her glance was fixed. What was to be done? There was no one whom he could consult. The exorcisms of a priest, he thought, might do some good, but there was no priest. He tried to compose himself with all the resolution he could summon, but his anguish was too strong for his nerves. He threw himself beside her, and embracing her passionately, cried, "Come back! come back to me, my darling! Do not let us suffer such dreadful events." But she was gone; her soul had passed gently away.

The story of the mysterious power of the demon, who had threatened a certain courtier possessed of considerable strength of mind, suddenly occurred to Genji, who thought self-possession was the only remedy in present circumstances, and recovering his composure a little, said to Ukon, "She can not be dead! She shall not die yet!" He then called the servant, and told him. "Here is one who has been strangely frightened by a vision. Go to Koremitz and tell him to come at once; and if his brother, the priest, is there, ask him to come also. Tell them cautiously; don't alarm their mother."

The midnight passed, and the wind blew louder, rushing amongst the branches of the old pines, and making them moan more and more sadly. The cries of strange weird birds were heard, probably the shrieks of the ill-omened screech-owl, and the place seemed more and more remote from all human sympathy. Genji could only helplessly repeat, "How could I have chosen such a retreat?" While Ukon, quite dismayed, cried pitifully at his side. To him it seemed even that this girl might become ill, might die! The light of the lamp flickered and burned him. Each side of the walls seemed to his alarmed sight to present numberless openings one after another (where the demon might rush in), and the sound of mysterious footsteps seemed approaching along the deserted

passages behind them. "Ah! were Koremitz but here," was the only thought of Genji; but it would seem that Koremitz was from home, and the time Genji had to wait for him seemed an age. At last the crowing cocks announced the coming day, and gave him new courage.

He said to himself, "I must now admit this to be a punishment for all my inconsiderateness. However secretly we strive to conceal our faults, eventually they are discovered. First of all, what might not my father think! and then the general public? And what a subject for scandal the story of my escapades will become."

Koremitz now arrived, and all at once the courage with which Genji had fought against calamity gave way, and he burst into tears, and then slowly spoke. "Here a sad and singular event has happened; I can not explain to you why. For such sudden afflictions prayers, I believe, are the only resource. For this reason I wished your brother to accompany you here."

"He returned to his monastery only yesterday," replied Koremitz. "But tell me what has happened; any unusual event to the girl?"

"She is dead," returned Genji in a broken voice; "dead without any apparent cause."

Koremitz, like the Prince, was but young. If he had had greater experience he would have been more serviceable to Genji; indeed, they both were equally perplexed to decide what were the best steps to be taken under the trying circumstances of the case.

At last Koremitz said, "If the steward should learn this strange misfortune it might be awkward; as to the man himself he might be relied on, but his family, who probably would not be so discreet, might hear of the matter. It would, therefore, be better to quit this place at once."

"But where can we find a spot where there are fewer observers than here?" replied Genji.

"That is true. Suppose the old lodgings of the deceased. No, there are too many people there. I think a mountain convent would be better, because they are accustomed to re-

ceive the dead within their walls, so that matters can be more easily concealed."

And after a little reflection, he continued, "There is a nun whom I know living in a mountain convent in Higashi-Yama. Let us take the corpse there. She was my father's nurse; she is living there in strict seclusion. That is the best plan I can think of."

This proposal was decided on, and the carriage was summoned.

Presuming that Genji would not like to carry the dead body in his arms, Koremitz covered it with a mantle, and lifted it into the carriage. Over the features of the dead maiden a charming calmness was still spread, unlike what usually happens, there being nothing repulsive. Her wavy hair fell outside the mantle, and her small mouth, still parted, wore a faint smile. The sight distressed both the eyes and heart of Genji. He fain would have followed the body; but this Koremitz would not permit.

"Do take my horse and ride back to Nijiô at once," he said, and ordered the horse for him. Then taking Ukon away in the same carriage with the dead, he, girding up his dress, followed it on foot. It was by no means a pleasant task for Koremitz, but he put up with it cheerfully.

Genji, sunk in apathy, now rode back to Nijiô; he was greatly fatigued, and looked pale. The people of the mansion noticed his sad and haggard appearance.

Genji said nothing, but hurried straight away to his own private apartment.

"Why did I not go with her?" he still vainly exclaimed. "What would she think of me were she to return to life?" And these thoughts affected him so deeply that he became ill, his head ached, his pulse beat high, and his body burned with fever. The sun rose high, but he did not leave his couch. His domestics were all perplexed. Rice gruel was served up to him, but he would not touch it. The news of his indisposition soon found its way out of the mansion, and in no time a messenger arrived from the Imperial Palace to make inquiries. His brother-in-law also came, but Genji only al-

lowed Tô-no-Chiûjiô to enter his room, saying to him, "My aged nurse has been ill since last May, and has been tonsured, and received consecration; it was, perhaps, from this sacrifice that at one time she became better, but lately she has had a relapse, and is again very bad. I was advised to visit her, moreover, she was always most kind to me, and if she had died without seeing me it would have pained her, so I went to see her. At this time a servant of her house, who had been ill, died suddenly. Being rendered 'unclean' by this event, I am passing the time privately. Besides, since the morning, I have become ill, evidently the effects of cold. By the bye, you must excuse me receiving you in this way."

"Well, sir," replied Tô-no-Chiûjiô, "I will represent these circumstances to his Majesty. Your absence last night has given much inquietude to the Emperor. He caused inquiries to be made for you everywhere, and his humor was not very good." And thereupon Tô-no-Chiûjiô took his leave, thinking as he went, "What sort of 'uncleanness' can this really be? I can not put perfect faith in what he tells me."

Little did Tô-no-Chiûjiô imagine that the dead one was no other than his own long-lost Tokonatz (Pinks).

In the evening came Koremitz from the mountain, and was secretly introduced, though all general visitors were kept excluded on the pretext of the "uncleanness."

"What has become of her?" cried Genji, passionately, when he saw him. "Is she really gone?"

"Her end has come," replied Koremitz, in a tone of sadness; "and we must not keep the dead too long. To-morrow we will place her in the grave: to-morrow 'is a good day.' I know a faithful old priest. I have consulted with him how to arrange all."

"And what has become of Ukon?" asked Genji. "How does she bear it?"

"That is, indeed, a question. She was really deeply affected, and she foolishly said, 'I will die with my mistress.' She was actually going to throw herself headlong from the cliff; but I warned, I advised, I consoled her, and she became more pacified."

"The state of her feelings may be easily conceived. I am myself not less deeply wounded than she. I do not even know what might become of myself."

"Why do you grieve so uselessly? Every uncertainty is the result of a certainty. There is nothing in this world really to be lamented. If you do not wish the public to know anything of this matter, I, Koremitz, will manage it."

"I, also, am aware that everything is fated. Still, I am deeply sorry to have brought this misfortune on this poor girl by my own inconsiderate rashness. The only thing I have now to ask you is to keep these events in the dark. Do not mention them to any one — nay, not even to your mother."

"Even from the priests to whom it must necessarily be known, I will conceal the reality," replied Koremitz.

"Do manage all this most skilfully!"

"Why, of course I shall manage it as secretly as possible," cried Koremitz; and he was about to take his departure, but Genji stopped him.

"I must see her once more," said Genji, sorrowfully. "I will go with you to behold her, before she is lost to my sight forever." And he insisted on accompanying him.

Koremitz, however, did not at all approve of this project; but his resistance gave way to the earnest desire of Genji, and he said, "If you think so much about it, I can not help it."

"Let us hasten, then, and return before the night be far advanced."

"You shall have my horse to ride."

Genji rose, and dressed himself in the ordinary plain style he usually adopted for his private expeditions, and started away with one confidential servant, besides Koremitz.

They crossed the river Kamo, the torches carried before them burning dimly. They passed the gloomy cemetery of Tori-beno, and at last reached the convent.

It was a rude wooden building, and adjoining was a small Buddha hall, through whose walls votive tapers mysteriously twinkled. Within, nothing but the faint sound of a female's voice repeating prayers was to be heard. Outside, and around, the evening services in the surrounding temples were

all finished, and all Nature was in silent repose. In the direction of Kiyomidz alone some scattered lights studding the dark scene betrayed human habitations.

They entered. Genji's heart was beating fast with emotion. He saw Ukon reclining beside a screen, with her back to the lamp. He did not speak to her, but proceeded straight to the body, and gently drew aside the mantle which covered its face. It still wore a look of tranquil calmness; no change had yet attacked the features. He took the cold hand in his own, crying out as he did so:

"Do let me hear thy voice once more! Why have you left me thus bereaved?" But the silence of death was unbroken!

He then, half sobbing, began to talk with Ukon, and invited her to come to his mansion, and help to console him. But Koremitz now admonished him to consider that time was passing quickly.

On this Genji threw a long sad farewell glance at the face of the dead, and rose to depart. He was so feeble and powerless that he could not mount his horse without the help of Koremitz. The countenance of the dead girl floated ever before his sight, with the look she wore when living, and it seemed as if he were being led on by some mysterious influence.

The banks of the river Kamo were reached, when Genji found himself too weak to support himself on horseback, and so dismounted.

"I am afraid," he exclaimed, "I shall not be able to reach home."

Koremitz was a little alarmed. "If I had only been firm," he thought, "and had prevented this journey, I should not have exposed him to such a trial." He descended to the river, and bathing his hands,[7] offered up a prayer to Kwannon of Kiyomidz, and again assisted Genji to mount, who struggled to recover his energy, and managed somehow to return to Nijiô, praying in silence as he rode along.

The people of the mansion entertained grave apprehen-

[7] It is the Oriental custom that when one offers up a prayer, he first washes his hands, to free them from all impurity.

sions about him; and not unnaturally, seeing he had been unusually restless for some days, and had become suddenly ill since the day before, and they could never understand what urgency had called him out on that evening.

Genji now lay down on his couch, fatigued and exhausted, and continued in the same state for some days, when he became quite weak.

The Emperor was greatly concerned, as was also Sadaijin. Numerous prayers were offered, and exorcisms performed everywhere in his behalf, all with the most careful zeal. The public was afraid he was too beautiful to live long.

The only solace he had at this time was Ukon; he had sent for her, and made her stay in his mansion.

And whenever he felt better he had her near him, and conversed with her about her dead mistress.

In the meantime, it might have been the result of his own energetic efforts to realize the ardent hopes of the Emperor and his father-in-law, that his condition became better, after a heavy trial of some three weeks; and toward the end of September he became convalescent. He now felt as though he had been restored to the world to which he had formerly belonged. He was, however, still thin and weak, and, for consolation, still resorted to talk with Ukon.

"How strange," he said to her, as they were conversing together one fine autumn evening. "Why did she not reveal to me all her past life? If she had but known how deeply I loved her, she might have been a little more frank with me."

"Ah! no," replied Ukon; "she would not intentionally have concealed anything from you; but it was, I imagine, more because she had no choice. You at first conducted yourself in such a mysterious manner; and she, on her part, regarded her acquaintance with you as something like a dream. That was the cause of her reticence."

"What a useless reticence it was," exclaimed Genji. "I was not so frank as, perhaps, I ought to have been; but you may be sure that made no difference in my affection toward her. Only, you must remember, there is my father, the Emperor, besides many others, whose vigilant admonitions I am

bound to respect. That was the reason why I had to be careful. Nevertheless, my love to your mistress was singularly deep; too deep, perhaps, to last long. Do tell me now all you know about her; I do not see any reason why you should conceal it. I have carefully ordered the weekly requiem for the dead; but tell me in whose behalf it is, and what was her origin?"

"I have no intention of concealing anything from you. Why should I? I only thought it would be blamable if one should reveal after death what another had thought best to reserve," replied Ukon. "Her parents died when she was a mere girl. Her father was called Sammi-Chiûjiô, and loved her very dearly. He was always aspiring to better his position, and wore out his life in the struggle. After his death, she was left helpless and poor. She was however, by chance, introduced to Tô-no-Chiûjiô, when he was still Shiôshiô, and not Chiûjiô. During three years they kept on very good terms, and he was very kind to her. But some wind or other attacks every fair flower; and, in the autumn of last year, she received a fearful menace from the house of Udaijin, to whose daughter, as you know, Tô-no-Chiûjiô is married. Poor girl, she was terrified at this. She knew not what to do, and hid herself, with her nurse, in an obscure part of the capital. It was not a very agreeable place, and she was about removing to a certain mountain hamlet, but, as its 'celestial direction' was closed this year, she was still hesitating, and while matters were in this state, you appeared on the scene. To do her justice, she had no thought of wandering from one to another; but circumstances often make things appear as if we did so. She was, by nature, extremely reserved, so that she did not like to speak out her feelings to others, but rather suffered in silence by herself. This, perhaps, you also have noticed."

"Then it was so, after all. She was the Tokonatz of Tô-no-Chiûjiô," thought Genji; and now it also transpired that all that Koremitz had stated about Tô-no-Chiûjiô's visiting her at the Yûgao house was a pure invention, suggested by a slight acquaintance with the girl's previous history.

"The Chiûjiô told me once," said Genji, "that she had a little one. Was there any such?"

"Yes, she had one in the spring of the year before last — a girl, a nice child," replied Ukon.

"Where is she now?" asked Genji, "perhaps you will bring her to me some day. I should like to have her with me as a reminder of her mother. I should not mind mentioning it to her father, but if I did so, I must reveal the whole sad story of her mother's fate, and this would not be advisable at present; however, I do not see any harm if I were to bring her up as my daughter. You might manage it somehow without my name being mentioned to any one concerned."

"That would be a great happiness for the child," exclaimed Ukon, delighted, "I do not much appreciate her being brought up where she is."

"Well, I will do so, only let us wait for some better chance. For the present be discreet."

"Yes, of course. I can not yet take any steps toward that object; we must not unfurl our sails before the storm is completely over."

The foliage of the ground, touched with autumnal tints, was beginning to fade, and the sounds of insects (*mushi*) were growing faint, and both Genji and Ukon were absorbed by the sad charm of the scene. As they meditated, they heard doves cooing among the bamboo woods.

To Genji it brought back the cries of that strange bird, which cry he had heard on that fearful night in Rokjiô, and the subject recurred to his mind once more, and he said to Ukon, "How old was she?"

"Nineteen."

"And how came you to know her?"

"I was the daughter of her first nurse, and a great favorite of her father's, who brought me up with her, and from that time I never left her. When I come to think of those days I wonder how I can exist without her. The poet says truly, 'The deeper the love, the more bitter the parting.' Ah! how gentle and retiring she was. How much I loved her!"

"That retiring and gentle temperament," said Genji,

"gives far greater beauty to women than all beside, for to have no natural pliability makes women utterly worthless."

The sky by this time became covered, and the wind blew chilly. Genji gazed intently on it and hummed:

"When we regard the clouds above,
Our souls are filled with fond desire,
To me the smoke of my dead love
Seems rising from the funeral pyre."

The distant sound of the bleacher's hammer reached their ears, and reminded him of the sound he had heard in the Yûgao's house. He bade "Good-night" to Ukon, and retired to rest, humming as he went:

"In the long nights of August and September."

On the forty-ninth day after the death of the Yûgao he went to the Hokke Hall in the Hiye mountain, and there had a service for the dead performed, with full ceremony and rich offerings. The monk-brother of Koremitz took every pains in its performance.

The composition of requiem prayers was made by Genji himself, and revised by a professor of literature, one of his intimate friends. He expressed in it the melancholy sentiment about the death of one whom he had dearly loved, and whom he had yielded to Buddha. But who she was was not stated. Among the offerings there was a dress. He took it up in his hands and sorrowfully murmured:

"With tears to-day, the dress she wore
I fold together, when shall I
Bright Elysium's far-off shore
This robe of hers again untie?"

And the thought that the soul of the deceased might be still wandering and unsettled to that very day, but that now the time had come when her final destiny would be decided,[8] made him pray for her more fervently.

[8] According to the Buddhist's doctrine of the Hosso sect, all the souls of the dead pass, during seven weeks after death, into an intermediate state, and then their fate is decided. According to the Tendai sect, the best and the worst go immediately where they deserve, but those of a medium nature go through this process.

So closed the sad event of Yûgao.

Now Genji was always thinking that he should wish to see his beloved in a dream.

The evening after his visit to the Hokke Hall, he beheld her in his slumbers, as he wished, but at the same moment the terrible face of the woman that he had seen on that fearful evening in Rokjiô again appeared before him; hence he concluded that the same mysterious being who tenanted that dreary mansion had taken advantage of his fears and had destroyed his beloved Yûgao.

A few words more about the house in which she had lived. After her flight no communication had been sent to them even by Ukon, and they had no idea where she had gone to. The mistress of the house was a daughter of the nurse of Yûgao. She with her two sisters lived there. Ukon was a stranger to them, and they imagined that her being so was the reason of her sending no intelligence to them. True they had entertained some suspicions about the gay Prince, and pressed Koremitz to confide the truth to them, but the latter, as he had done before, kept himself skilfully aloof.

They then thought she might have been seduced and carried off by some gallant son of a local Governor, who feared his intrigue might be discovered by Tô-no-Chiûjiô.

During these days Kokimi, of Ki-no-Kami's house, still used to come occasionally to Genji. But for some time past the latter had not sent any letter to Cicada. When she heard of his illness she not unnaturally felt for him, and also she had experienced a sort of disappointment in not seeing his writing for some time, especially as the time of her departure for the country was approaching. She therefore sent him a letter of inquiry with the following:

"If long time passes slow away,
Without a word from absent friend,
Our fears no longer brook delay,
But must some kindly greeting send."

To this letter Genji returned a kind answer and also the following:

"This world to me did once appear
Like Cicada's shell, when cast away,
Till words addressed by one so dear,
Have taught my hopes a brighter day."

This was written with a trembling hand, but still bearing nice traits, and when it reached Cicada, and she saw that he had not yet forgotten past events, and the scarf he had carried away, she was partly amused and partly pleased.

It was about this time that the daughter of Iyo-no-Kami was engaged to a certain Kurando Shiôshiô, and he was her frequent visitor. Genji heard of this, and without any intention of rivalry, sent her the following by Kokimi:

"Like the green reed that grows on high
By river's brink, our love has been,
And still my wandering thoughts will fly
Back to that quickly passing scene."

She was a little flattered by it, and gave Kokimi a reply, as follows:

"The slender reed that feels the wind
That faintly stirs its humble leaf,
Feels that too late it breathes its mind,
And only wakes a useless grief."

Now the departure of Iyo-no-Kami was fixed for the beginning of October.

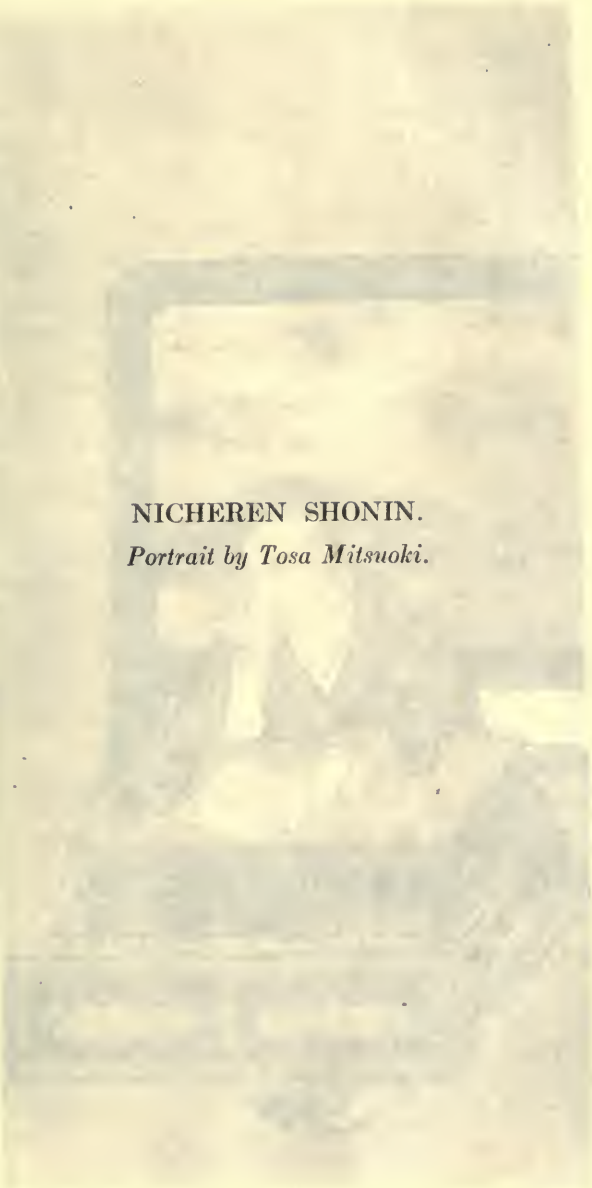
Genji sent several parting presents to his wife, and in addition to these some others, consisting of beautiful combs, fans, *nusa*,[9] and the scarf he had carried away, along with the following, privately through Kokimi:

"I kept this pretty souvenir
In hopes of meeting you again,
I send it back with many a tear,
Since now, alas! such hope is vain."

There were many other minute details, which I shall pass over as uninteresting to the reader.

Genji's official messenger returned, but her reply about the scarf was sent through Kokimi:

[9] An offering made of paper, to the god of Roads, which travelers were accustomed to make, before setting out on a journey.



NICHEREN SHONIN.
Portrait by Tosa Mitsuoki.

"This world to me did once appear
Like Cicada's shell, whose days are few,
Till words addressed to me so dear,
Have taught me hope a brighter day."

This was written with a trembling hand, but still bearing nice traits, and when it reached Genji, and he saw that she had not yet forgotten past events, with the scarf he had carried away, he was greatly amused and greatly pleased.

It was about this time also the daughter of Iyo-no-Kami was engaged to a certain Kurando Shioshio, and he was her frequent visitor. Genji heard of this, and, without any intention of slighting, sent her the following by Kokimi:

"Like the green reed that grows so high
By Nokiba's eaves, our love has been,
And still my wandering thoughts will fly
Back to that quietly passed scene."

She was a little flattered by it, and gave Kokimi a reply, as follows:

"The feeble reed that waves the wind
That bends [illegible]
Finds [illegible] of mind,
[illegible]"

Now the departure of Iyo-no-Kami was fixed for the beginning of October.

Genji sent several parting presents to his wife, and in addition to these some others, consisting of beautiful combs, fans, "nusa,"[1] and the scarf he had carried away, along with the following, privately through Kokimi:

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Genji's official messenger returned, but her reply about the scarf was sent through Kokimi:

[1] An offering made of paper, to the god of Roads, which travellers were accustomed to make, before setting out on a journey.



"When I behold the summer wings
Cicada like, I cast aside;
Back to my heart fond memory springs,
And on my eyes a rising tide."

The day of the departure happened to be the commencement of the winter season. An October shower fell lightly, and the sky looked gloomy.

Genji stood gazing upon it and hummed:

"Sad and weary autumn hours,
Summer joys now passed away,
Both departing, dark the hours,
Whither speeding, who can say?"

All these intrigues were safely kept in strict privacy, and to have boldly written all particulars concerning them is to me a matter of pain. So at first I intended to omit them, but had I done so my history would have become like a fiction, and the censure I should expect would be that I had done so intentionally, because my hero was the son of an Emperor; but, on the other hand, if I am accused of too much loquacity, I can not help it.

Chapter V

YOUNG VIOLET

It was the time when Genji became subject to periodical attacks of ague that many exorcisms and spells were performed to effect a cure, but all in vain. At length he was told by a friend that in a certain temple on the northern mountain (Mount Kurama) there dwelt a famous ascetic, and that when the epidemic had prevailed during the previous summer, many people had recovered through his exorcisms. "If," added the friend, "the disease is neglected it becomes serious; try, therefore, this method of procuring relief at once, and before it is too late."

Genji, therefore, sent for the hermit, but he declined to come, saying that he was too old and decrepit to leave his retreat. "What shall I do?" exclaimed Genji; "shall I visit him privately?" Eventually, taking four or five atten-

dants, he started off early one morning for the place, which was at no great distance on the mountain.

It was the last day of March, and though the height of the season for flowers in the Capital was over, yet, on the mountain, the cherry-trees were still in blossom. They advanced on their way farther and farther. The haze clung to the surface like a soft sash does round the waist, and to Genji, who had scarcely ever been out of the Capital, the scenery was indescribably novel. The ascetic lived in a deep cave in the rocks, near the lofty summit. Genji did not, however, declare who he was, and the style of his retinue was of a very private character. Yet his nobility of manners was easily recognizable.

"Welcome your visit!" cried the hermit, saluting him. "Perhaps you are the one who sent for me the other day? I have long since quitted the affairs of this world, and have almost forgotten the secret of my exorcisms. I wonder why you have come here for me." So saying, he pleasingly embraced him. He was evidently a man of great holiness. He wrote out a talismanic prescription, which he gave to Genji to drink in water, while he himself proceeded to perform some mysterious rite. During the performance of this ceremony the sun rose high in the heavens. Genji, meantime, walked out of the cave and looked around him with his attendants. The spot where they stood was very lofty, and numerous monasteries were visible, scattered here and there in the distance beneath. There was immediately beyond the winding path in which they were walking a picturesque and pretty building enclosed by hedges. Its well arranged balconies and the gardens around it apparently betokened the good taste of its inhabitants. "Whose house may that be?" inquired Genji of his attendants. They told him it was a house in which a certain priest had been living for the last two years. "Ah! I know him," said Genji. "Strange, indeed, would it be if he were to discover that I am here in this privacy." They noticed a nun and a few more females with her walking in the garden, who were carrying fresh water for their offerings, and were gathering flowers. "Ah!

there are ladies walking there," cried the attendants in tones of surprise. "Surely, the Reverend Father would not indulge in flirtations! Who can they be?" And some of them even descended a little distance, and peered over the enclosure, where a pretty little girl was also seen amongst them.

Genji now engaged in prayer until the sun sank in the heavens. His attendants, who were anxious about his disease, told him that it would be good for him to have a change from time to time. Thereupon, he advanced to the back of the temple, and his gaze fell on the far-off Capital in the distance, which was enveloped in haze as the dusk was setting in, over the tops of the trees around. "What a lovely landscape!" exclaimed Genji. "The people to whom such scenery is familiar are perhaps happy and contented." "Nay," said the attendants, "but were you to see the beautiful mountain ranges and the sea-coast in our various provinces, the pictures would indeed be found lovely." Then some of them described to him Fuji Yama, while others told him of other mountains, diverting his attention by their animated descriptions of the beautiful bays and coasts of the western provinces; thus as they depicted them to him, they cheered and gladdened his mind. One of them went on to say: "Among such sights, and at no great distance, there is the sea-coast of Akashi, in the Province of Harima, which is, I think, especially beautiful. I can not, indeed, point out in detail its most remarkable features, but, in general, the blue expanse of the sea is singularly charming. Here, too, the home of the former Governor of the province constitutes an object of great attraction. He has assumed the tonsure, and resides there with his beautiful daughter. He is the descendant of a high personage, and was not without hope of elevation at Court, but, being of an eccentric character, he was strongly averse to society. He had formerly been a Chiûjiô of the Imperial Guard, but having resigned that office, had become Governor of Harima. He was not, however, popular in that office. In this state of affairs he reflected within himself, no doubt, that his presence in the Capital could not but be dis-

agreeable. When, therefore, his term of office expired, he determined still to remain in the province. He did not, however, go to the mountainous regions of the interior, but chose the sea-coast. There are in this district several places which are well situated for quiet retirement, and it would have seemed inconsistent in him had he preferred a part of the sea-coast so near the gay world; nevertheless, a retreat in the too remote interior would have been too solitary, and might have met with objections on the part of his wife and child. For this reason, it appears, that he finally selected the place which I have already alluded to for the sake of his family. When I went down there last time, I became acquainted with the history and circumstances of the family, and I found that though he may not have been well received in the Capital, yet, that here, having been former Governor, he enjoys considerable popularity and respect. His residence, moreover, is well appointed and of sufficient magnitude, and he performs with punctuality and devoutness his religious duties — nay, almost with more earnestness than many regular priests." Here Genji interrupted. "What is his daughter like?" "Without doubt," answered his companion, "the beauty of her person is unrivaled, and she is endowed with corresponding mental ability. Successive governors often offer their addresses to her with great sincerity, but no one has ever yet been accepted. The dominant idea of her father seems to be this: 'What, have I sunk to such a position! Well, I trust, at least, that my only daughter may be successful and prosperous in her life!' He often told her, I heard, that if she survived him, and if his fond hopes for her should not be realized, it would be better for her to cast herself into the sea."

Genji was much interested in this conversation, and the rest of the company laughingly said, "Ah! she is a woman who is likely to become the Queen of the Blue Main. In very truth her father must be an extraordinary being!"

The attendant who had given this account of the ex-governor and his daughter was the son of the present Governor of the province. He was until lately a Kurand, and this year

had received the title of Jugoi. His name was Yoshikiyo, and he, too, was a man of gay habits, which gave occasion to one of his companions to observe: "Ah! perhaps you also have been trying to disappoint the hopes of the aged father." Another said, "Well, our friend has given us a long account, but we must take it with some reserve. She must be, after all, a country maiden, and all that I can give credit to is this much: that her mother may be a woman of some sense, who takes great care of the girl. I am only afraid that if any future governor should be seized with an ardent desire to possess her, she would not long remain unattached."

"What possible object could it serve if she were carried to the bottom of the sea? The natives of the deep would derive no pleasure from her charms," remarked Genji, while he himself secretly desired to behold her.

"Ay," thought his companions, "with his susceptible temperament, what wonder if this story touches him."

The day was far advanced, and the Prince prepared to leave the mountain. The hermit, however, told him that it would be better to spend the evening in the temple, and to be further prayed for. His attendants also supported this suggestion. So Genji made up his mind to stay there, saying, "Then I shall not return home till to-morrow."

The days at this season were of long duration, and he felt it rather tiresome to pass a whole evening in sedate society, so, under the cover of the shades of the evening, he went out of the temple, and proceeded to the pretty building enclosed by hedges. All the attendants had been dispatched home except Koremitz, who accompanied him. They peeped at this building through the hedges. In the western antechamber of the house was placed an image of Buddha, and here an evening service was performed. A nun, raising a curtain before Buddha, offered a garland of flowers on the altar, and placing a *Kiô* (or *Satra, i.e.,* Buddhist Bible) on her "arm-stool," proceeded to read it. She seemed to be rather more than forty years old. Her face was rather round, and her appearance was noble. Her hair was thrown back from her forehead and was cut short behind, which suited her very

well. She was, however, pale and weak, her voice, also, being tremulous. Two maiden attendants went in and out of the room waiting upon her, and a little girl ran into the room with them. She was about ten years old or more, and wore a white silk dress, which fitted her well and which was lined with yellow. Her hair was waved like a fan, and her eyes were red from crying. "What is the matter? Have you quarreled with the boy?" exclaimed the nun, looking at her. There was some resemblance between the features of the child and the nun, so Genji thought that she possibly might be the daughter.

"Inuki has lost my sparrow, which I kept so carefully in the cage," replied the child.

"That stupid boy," said one of the attendants. "Has he again been the cause of this? Where can the bird be gone? And all this, too, after we had tamed it with so much care. She then left the room, possibly to look for the lost bird. The people who addressed her called her Shiônagon, and she appeared to have been the little girl's nurse.

"To you," said the nun to the girl, "the sparrow may be dearer than I may be, who am so ill; but have I not told you often that the caging of birds is a sin? Be a good girl; come nearer!"

The girl advanced and stood silent before her, her face being bathed in tears. The contour of the child-like forehead and of the small and graceful head was very pleasing. Genji, as he surveyed the scene from without, thought within himself, "If she is thus fair in her girlhood, what will she be when she is grown up?" One reason why Genji was so much attracted by her was that she greatly resembled a certain lady in the Palace, to whom he, for a long time, had been fondly attached. The nun stroked the beautiful hair of the child and murmured to herself, "How splendid it looks! Would that she would always strive to keep it thus. Her extreme youth makes me anxious, however. Her mother departed this life when she was only a very young girl, but she was quite sensible at the age of this one. Supposing that I were to leave her behind, I wonder what would happen to

her!" As she thus murmured, her countenance became saddened by her forebodings.

The sight moved Genji's sympathy as he gazed. It seemed that the tender heart of the child was also touched, for she silently watched the expression of the nun's features, and then with downcast eyes bent her face toward the ground, the lustrous hair falling over her back in waves.

The nun hummed, in a tone sufficiently audible to Genji —

"The dews that wet the tender grass
At the sun's birth too quickly pass,
Nor e'er can hope to see it rise
In full perfection to the skies."

Shiônagon, who now joined them, and heard the above distich, consoled the nun with the following:

"The dews will not so quickly pass,
Nor shall depart before they see
The full perfection of the grass,
They loved so well in infancy."

At this juncture a priest entered and said, "Do you know that this very day Prince Genji visited the hermit in order to be exorcised by him? I must forthwith go and see him."

Genji, observing this movement, quickly returned to the monastery, thinking, as he went, what a lovely girl he had seen. "I can guess from this," thought he, "why those gay fellows (referring to his attendants) so often make their expeditions in search of good fortune. What a charming little girl have I seen to-day! Who can she be? Would that I could see her morning and evening in the palace, where I can no longer see the fair loved one whom she resembles!" He now returned to the monastery and retired to his quarters. Soon after a disciple of the priest came and delivered a message from him through Koremitz, saying, "My master has just heard of the Prince's visit to the mountain, and would have waited on him at once, but thought it better to postpone calling. Nevertheless he would be much pleased to offer a humble welcome, and feels disappointed that he has not yet had an opportunity of doing so."

Genji said in reply, "I have been afflicted with constant attacks of ague for the last few weeks, and, therefore, by the advice of my friends, I came to this mountain to be exorcised. If, however, the spells of the holy man are of no avail to me, his reputation might suffer in consequence. For that reason I wish to keep my visit as private as possible, nevertheless I will come now to your master." Thereupon the priest himself soon made his appearance, and, after briefly relating the circumstances which had occasioned his retirement to this locality, he offered to escort Genji to his house, saying, "My dwelling is but a rustic cottage, but still I should like you to see, at least, the pretty mountain streamlet which waters my garden."

Genji accepted the offer, thinking as he went, "I wonder what the priest has said at home about myself to those to whom I have not yet been introduced. But it will be pleasant to see them once more."

The night was moonless. The fountain was lit up by torches, and many lamps also were lighted in the garden. Genji was taken to an airy room in the southern front of the building, where incense which was burning threw its sweet odors around. The priest related to him many interesting anecdotes, and also spoke eloquently of man's future destiny. Genji, as he heard him, felt some qualms of conscience, for he remembered that his own conduct was far from being irreproachable. The thought troubled him that he would never be free from the sting of these recollections through his life, and that there was a world to come, too! "Oh, could I but live in a retreat like this priest!" As he thus thought of a retreat he was involuntarily taken by a fancy that how happy would he be if accompanied to such a retreat by such a girl as he had seen in the evening, and with this fancy her lovely face rose up before him.

Suddenly he said to the priest, "I had once a dream which made me anxious to know who was living in this house, and here to-day that dream has again come back to my memory!" The priest laughed, and said, "A strange dream! even were you to obtain your wish it might not gratify you. The late

Lord Azechi Dainagon died long ago, and perhaps you know nothing about him. Well! his widow is my sister, and since her husband's death her health has not been satisfactory, so lately she has been living here in retirement."

"Ah, yes," said Genji, venturing upon a guess, "and I heard that she bore a daughter to Dainagon."

"Yes, she had a daughter, but she died about ten years ago. After her father's death the sole care of her fell upon her widowed mother alone. I know not how it came to pass, but she became secretly intimate with Prince Hiôbkiô. But the Prince's wife was very jealous and severe, so she had much to suffer and put up with. I saw personally the truth that 'care kills more than labor.'"

"Ah, then," thought Genji, "the little one is her daughter, and no wonder that she resembles the one in the palace (because Prince Hiôbkiô was the brother of the Princess Wistaria). How would it be if I had free control over her, and had her brought up and educated according to my own notions?" So thinking, he proceeded to say how sad it was that she died! "Did she leave any offspring?"

"She gave birth to a child at her death, which was also a girl, and about this girl the grandmother is always feeling very anxious."

"Then," said Genji, "let it not appear strange to you if I say this, but I should be very happy to become the guardian of this girl. Will you speak to her grandmother about it? It is true that there is one to whom my lot is linked, but I care but little for her, and indeed usually lead a solitary life."

"Your offer is very kind," replied the priest, "but she is extremely young. However, every woman grows up under the protecting care of some one, and so I can not say much about her, only it shall be mentioned to my sister."

The priest said this with a grave and even a stern expression on his countenance, which caused Genji to drop the subject.

He then asked the Prince to excuse him, for it was the hour for vespers, and as he quitted the room to attend the service, said he would return as soon as it was finished.

Genji was alone. A slight shower fell over the surround-

ing country, and the mountain breezes blew cool. The waters of the torrent were swollen, and the roar of them might be heard from afar. Broken and indistinct, one might hear the melancholy sound of the sleepy intonation of prayers. Even those people who have no sorrow of their own often feel melancholy from the circumstances in which they are placed. So Genji, whose mind was occupied in thought, could not slumber here. The priest said he was going to vespers, but in reality it was later than the proper time for them. Genji perceived that the inmates had not yet retired to rest in the inner apartments of the house. They were very quiet, yet the sound of the telling of beads, which accidentally struck the lectern, was heard from time to time. The room was not far from his own. He pulled the screen slightly aside, and, standing near the door, he struck his fan on his hand, to summon some one.

"What can be the matter?" said an attendant, and as she came near to the Prince's room she added, "Perhaps my ear was deceived," and she began to retire.

"Buddha will guide you; fear not the darkness, I am here," said Genji.

"Sir!" replied the servant, timidly.

"Pray do not think me presumptuous," said Genji; "but may I beg you to transmit this poetical effusion to your mistress for me?

"'Since first that tender grass I viewed,
My heart no soft repose e'er feels,
But gathering mist my sleeve bedews,
And pity to my bosom steals.'"

"Surely you should know, sir, that there is no one here to whom such things can be presented!"

"Believe me, I have my own reasons for this," said Genji. "Let me beseech you to take it."

So the attendant went back, and presented it to the nun.

"I do not see the real intent of the effusion," thought the nun. "Perhaps he thinks that she is already a woman. But"— she continued, wonderingly —"how could he have known about the young grass?" And she then remained

silent for a while. At last, thinking it would be unbecoming to take no notice of it, she gave orally the following reply to the attendant to be given to Genji:

"You say your sleeve is wet with dew,
'Tis but one night alone for you,
But there's a mountain moss grows nigh,
Whose leaves from dew are never dry."

When Genji heard this, he said: "I am not accustomed to receive an answer such as this through the mouth of a third person. Although I thank the lady for even that much, I should feel more obliged to her if she would grant me an interview, and allow me to explain to her my sincere wishes."

This at length obliged the nun to have an interview with the Prince. He then told her that he called Buddha to witness that, though his conduct may have seemed bold, it was dictated by pure and conscientious motives.

"All the circumstances of your family history are known to me," continued he. "Look upon me, I pray, as a substitute for your once loved daughter. I, too, when a mere infant, was deprived by death of my best friend — my mother — and the years and months which then rolled by were fraught with trouble to me. In that same position your little one is now. Allow us, then, to become friends. We could sympathize with each other. 'Twas to reveal these wishes to you that I came here, and risked the chance of offending you in doing so."

"Believe me, I am well disposed at your offer," said the nun; "but you may have been incorrectly informed. It is true that here is a little girl dependent upon myself, but she is but a child. Her society could not afford you any pleasure; and forgive me, therefore, if I decline your request."

"Yet let there be no reserve in the expression of your ideas," interrupted Genji; but, before they could talk further, the return of the priest put an end to the subject, and Genji retired to his quarters, after thanking the nun for his kind reception.

The night passed away, and dawn appeared. The sky was again hazy, and here and there melodious birds were singing

among the mountain shrubs and flowers that blossomed around. The deer, too, which were to be seen here, added to the beauty of the picture. Gazing around at these Genji once more proceeded to the temple. The hermit — though too infirm to walk — again contrived to offer up his prayers on Genji's behalf, and he also read from the Darani.[1] The tremulous accents of the old man — poured forth from his nearly toothless mouth — imparted a greater reverence to his prayers.

Genji's attendants now arrived from the Capital, and congratulated him on the improvement in his health. A messenger was dispatched from the Imperial Palace for the same purpose. The priest now collected wild and rare fruits, not to be met with in the distant town, and, with all respect, presented them to Genji, saying: "The term of my vow has not yet expired; and I am, therefore, sorry to say that I am unable to descend the mountain with you on your departure." He then offered to him the parting cup of sake.

"This mountain, with its waters, fills me with admiration," said Genji, "and I regret that the anxiety of my father the Emperor obliges me to quit the charming scene; but before the season is past, I will revisit it: and —

> "The city's folk from me shall hear
> How mountain cherries blossom fair,
> And ere the Spring has passed away,
> I'll bid them view the prospect gay."

To this the priest replied —

> "Your noble presence seems to me
> Like the rare flowers of Udon tree,[2]
> Nor does the mountain cherry white,
> Attract my gaze while you're in sight."

Genji smiled slightly, and said: "That is a very great compliment; but the Udon tree does not blossom so easily."

[1] An Indian theological writing.

[2] In the Buddhist Bible it is stated that there is in Paradise a divine tree, called Udon, which rarely blossoms. When, however, it does blossom, Buddha is said to appear in the world, therefore we make use of this expression when referring to any rare event.

The hermit also raised the cup to his lips, and said:

"Opening my lonely hermit's door,
Enclosed around by mountain pine,
A blossom never seen before
My eyes behold that seems divine."

And he presented to him his *toko* (a small ecclesiastical wand). On seeing this, the priest also made him the following presents: A rosary of Kongôji (a kind of precious stone), which the sage Prince Shôtok obtained from Korea, enclosed in the original case in which it had been sent from that country; some medicine of rare virtue in a small emerald jar; and several other objects, with a spray of wistaria, and a branch of cherry blossoms.

Genji, too, on the other hand, made presents, which he had ordered from the Capital, to the hermit and his disciples who had taken part in the religious ceremonies, and also to the poor mountaineers. He also sent the following to the nun, by the priest's page:

"In yester-eve's uncertain light,
A flower I saw so young and bright,
But like a morning mist. Now pain
Impels me yet to see again."

A reply from the nun was speedily brought to him, which ran thus:

"You say you feel, perhaps 'tis true,
A pang to leave these mountain bowers,
For sweet the blossoms, sweet the view,
To strangers' eyes, of mountain flowers."

While this was being presented to him in his carriage, a few more people came, as if accidentally, to wait upon him on his journey. Among them was Tô-no-Chiûjiô, and his brother Ben, who said: "We are always pleased to follow you; it was unkind of you to leave us behind."

Just as the party were on the point of starting some of them observed that it was a pity to leave so lovely a spot without resting awhile among the flowers. This was immediately agreed to, and they took their seats on a moss-grown rock, a

short distance from which a tiny streamlet descended in a murmuring cascade.

They there began to drink sake, and Tô-no-Chiûjiô taking his flute, evoked from it a rich and melodious strain; while Ben, tapping his fan in concert, sang "The Temple of Toyora," while the Prince, as he leaned against a rock, presented a picturesque appearance, though he was pale and thin.

Among the attendants was one who blew on a long flute, called Hichiriki, and another on a Shiô flute. The priest brought a *koto,* and begged Genji to perform upon it, saying: "If we are to have music at all, let us have a harmonious concert." Genji said that he was no master of music; but, nevertheless, he played, with fair ability, a pleasing air. Then they all rose up, and departed.

After they had quitted the mountain, Genji first of all went to the Palace, where he immediately had an interview with the Emperor, who considered his son to be still weak in health; and who asked him several questions with regard to the efficacy of the prayers of the reverend hermit. Genji gave him all particulars of his visit to the mountain.

"Ah!" said the Emperor, "he may some day be entitled to become a dean (*Azali*). His virtue and holiness have not yet been duly appreciated by the government and the nation."

Sadaijin, the father-in-law of the Prince, here entered, and entreated Genji to accompany him to his mansion, and spend a few days. Genji did not feel very anxious to accept this invitation, but was persuaded to do so. Sadaijin conveyed him in his own carriage, and gave up to him the seat of honor.

They arrived; but, as usual, his bride did not appear, and only presented herself at last at the earnest request of her father. She was one of those model princesses whom one may see in a picture — very formal and very sedate — and it was very difficult to draw her into conversation. She was very uninteresting to Genji. He thought that it would only lead to a very unpleasant state of affairs, as years grew on, if they were to be as cool and reserved to each other as they

had been hitherto. Turning to her, he said, with some reproachfulness in his accents, "Surely you should sometimes show me a little of the ordinary affection of people in our position!"

She made no reply; but, glancing coolly upon him, murmured with modest, yet dignified, tone —

"When you cease to care for me,
What can I then do for thee?"

"Your words are few; but they have a sting in them. You say I cease to care for you; but you do me wrong in saying so. May the time come when you will no longer pain me thus," said Genji; and he made every effort to conciliate her. But she was not easily appeased. He was unsuccessful in his effort, and presently they retired to their apartment, where he soon relapsed into sleepy indifference. His thoughts began to wander back into other regions, and hopes of the future growth and charms of the young mountain-violet again occupied his mind. "Oh! how difficult it is to secure a prize," thought he. "How can I do so? Her father, Prince Hiôbkiô, is a man of rank and affable, but he is not of prepossessing appearance. Why does his daughter resemble so much, in her personal attractions, the lovely one in the chamber of Wistaria? Is it that the mother of her father and of Wistaria is the same person? How charming is the resemblance between them! How can I make her mine?"

Some days afterward he sent a letter to the mountain home, and also a communication — perhaps with some hint in it — to the priest. In his letter to the nun he said that her indifference made it desirable to refrain from urging his wishes; but, nevertheless, that he should be deeply gratified if she would think more favorably of the idea which was now so deeply rooted in his mind. Inside the letter he enclosed a small folded slip of paper, on which was written:

"The mountain flower I left behind
I strive but vainly to forget,
Those lovely traits still rise to mind
And fill my heart with sad regret."

This ludicrous effusion caused the nun to be partly amused and partly vexed. She wrote an answer as follows:

"When you came into our neighborhood your visit was very pleasing to us, and your special message does us honor. I am, however, at a loss how to express myself with regard to the little one, as yet she can not even manage the *naniwadz.*" [3]

Enclosed in the note were the following lines, in which she hinted as to her doubts of the steadfastness of Genji's character:

"Your heart admires the lowly flower
That dwells within our mountain bower.
Not long, alas! that flower may last
Torn by the mountain's angry blast."

The tenor of the priest's answer was much the same, and it caused Genji some vexation.

About this time the Lady Wistaria, in consequence of an attack of illness, had retired from the palace to her private residence, and Genji, while sympathizing with the anxiety of the Emperor about her, longed greatly for an opportunity of seeing her, ill though she was. Hence at this time he went nowhere, but kept himself in his mansion at Nijiô, and became thoughtful and preoccupied. At length he endeavored to cajole Ô Miôbu, Wistaria's attendant, into arranging an opportunity for him to see her. On Wistaria's part there were strong doubts as to the propriety of complying with his request, but at last the earnestness of the Prince overcame her scruples, and Ô Miôbu managed eventually to bring about a meeting between them.[4]

Genji gave vent to his feelings to the Princess, as follows:

"Though now we meet, and not again
We e'er may meet, I seem
As though to die, I were full fain
Lost in this blissful dream."

[3] The name of a song which in those days formed the first lesson in writing.

[4] The authoress represents her in a subsequent chapter as suffering punishment in the next world for this sin. The real cause of Genji's exile is also supposed to have resulted from the same sin.

Then the Princess replied to him, full of sadness:

"We might dream on but fear the name
The envious world to us may give,
Forgetful of the darkened fame,
That lives when we no longer live."

For some time after this meeting had taken place, Genji found himself too timid to appear at his father's palace, and remained in his mansion. The Princess, too, experienced a strong feeling of remorse. She had, moreover, a cause of anxiety special in its nature and peculiar to herself as a woman, for which she alone felt some uneasiness of conscience.

Three months of the summer had passed away, and her secret began to betray itself externally. The Emperor was naturally anxious about the health of his favorite, and kind inquiries were sent from time to time to her. But the kinder he was to her the more conscience-stricken she felt.

Genji at this time was often visited by strange dreams. When he consulted a diviner about them, he was told that something remarkable and extraordinary might happen to him, and that it behooved him to be cautious and prudent.

"Here is a pretty source of embarrassment," thought Genji.

He cautioned the diviner to be discreet about it, especially because he said the dreams were not his own, but another person's. When at last he heard authentically about the condition of the Princess, he was extremely anxious to communicate with her, but she now peremptorily objected to any kind of correspondence between them, and Ô Miôbu too refused any longer to assist him.

In July Wistaria returned to the palace. There she was received by the Emperor with great rejoicing, and he thought that her condition did but add to her attractiveness.

It was now autumn, the season when agreeable receptions were often held by the Emperor in Court, and it was awkward when Genji and the Princess happened to face each other on these occasions, as neither of them could be free from their tender recollections.

During these autumn evenings the thoughts of Genji were often directed to the granddaughter of the nun, especially because she resembled the Princess so much. His desire to possess her was considerably increased, and the recollection of the first evening, when he heard the nun intoning to herself the verses about the tender grass, recurred to his mind. "What," thought he, "if I pluck this tender grass, would it then be, would it then grow up, as fair as now?"

"When will be mine this lovely flower
Of tender grace and purple hue?
Like the Wistaria of the bower,
Its charms are lovely to my view."

The Emperor's visit to the Palace Suzak-in was now announced to take place in October, and dancers and musicians were selected from among the young nobles who were accomplished in these arts, and royal Princes and officers of State were fully engaged in preparation for the *fête*. After the royal festivities he sent again a letter to the mountain. The answer, however, came only from the priest, who said that his sister had died on the twentieth day of the last month; and added that though death is inevitable to all of us, still he painfully felt her loss.

Genji pondered first on the precariousness of human life, and then thought how that little one who had depended on her must be afflicted, and gradually the memory of his own childhood, during which he too had lost his mother, came back to his mind.

When the time of full mourning was over, Shiônagon, together with the young girl, returned to their house in the Capital. There one evening Genji paid them a visit. The house was rather a gloomy one, and was tenanted by fewer inmates than usual.

"How timid the little girl must feel!" thought Genji, as he was shown in. Shiônagon now told him with tearful eyes of every circumstance which had taken place since she had seen him. She also said that the girl might be handed over to her father, who told her that she must do so, but his present wife was said to be very austere. The girl is not young

enough to be without ideas and wishes of her own, but yet not old enough to form them sensibly; so were she to be taken to her father's house and be placed with several other children, much misery would be the result. Her grandmother suffered much on this account. "Your kindness is great," continued she, "and we ought not, perhaps, to think too anxiously about the future. Still she is young, too young, and we can not think of it without pity."

"Why do you recur to that so often?" said Genji; "it is her very youthfulness which moves my sympathy. I am anxious to talk to her,

> "'Say, can the wave that rolls to land
> Return to ocean's heaving breast,
> Nor greet the weed upon the strand
> With one wild kiss all softly pressed?'

How sweet it would be!"

"That is very beautifully put, sir," said Shiônagon, "but,

> "'Half trembling at the coming tide
> That rolls about the sea-beat sand,
> Say, can the tender weed untried,
> Be trusted to its boisterous hand?'"

Meanwhile the girl, who was with her companions in her apartment, and who was told that a gentleman in Court dress had arrived, and that perhaps it was the Prince, her father, came running in, saying, "Shiônagon, where is the gentleman in Court dress; has the Prince, my father, arrived?"

"Not the Prince, your father," uttered Genji, "but I am here, and I too am your friend. Come here!"

The girl, glancing with shy timidity at Genji, for whom she already had some liking, and thinking that perhaps there was impropriety in what she had spoken, went over to her nurse, and said, "Oh! I am very sleepy, and wish to lie down!"

"See how childish she still is," remarked Shiônagon.

"Why are you so timid, little one? Come here and sleep on my knees," said Genji.

"Go, my child, as you are asked," observed Shiônagon, and she pushed her toward Genji.

Half-unconsciously she took her place by his side. He pushed aside a small shawl which covered her hair, and played with her long tresses, and then he took her small hand in his. "Ah, my hand!" cried she, and drawing it back, she ran into a neighboring room. Genji followed her, and tried to coax her out of her shyness, telling her that "he was one of her best friends, and that she was not to be so timid."

By this time darkness had succeeded the beautiful evening, and hail began to fall.

"Close the casement, it is too fearful; I will watch over you this evening," said Genji, as he led the girl away, to the great surprise of Shiônagon and others who wondered at his ease in doing this.

By and by she became sleepy, and Genji, as skilfully as any nurse could, removed all her outer clothing, and placed her on the couch to sleep, telling her as he sat beside her, "some day you must come with me to some beautiful palace, and there you shall have as many pictures and playthings as you like." Many other similar remarks he added to arrest her attention and to please her.

Her fears gradually subsided, and as she kept looking on the handsome face of Genji, and taking notice of his kindness, she did not fall asleep for some time.

When the night was advanced, and the hailstorm had passed away, Genji at last took his departure. The temperature now suddenly changed, and the hail was lying white upon the grass. "Can it be," thought he, "that I am leaving this place as a lover?" At that moment he remembered that the house of a maiden with whom he had had an acquaintance was on his road home. When he came near to it he ordered one of his attendants to knock at the door. No one, however, came forth. Thereupon Genji turned to another, who had a remarkably good voice, and ordered him to sing the following lines:

"Though wandering in the morning gray,
This gate is one I can not pass,
A tender memory bids me stay
To see once more a pretty lass."

This was repeated twice, when presently a man came to the door and sang in reply, as follows:

"If you can not pass the gate,
Welcome all to stop and wait.
Naught prevents you. Do not fear,
For the great stands always here."

And then went in, slamming the door in their faces, and appearing no more. Genji, therefore disappointed, proceeded on his way home.

On the morrow he took up his pen to write a letter to Violet, but finding that he had nothing in particular to say, he laid it aside, and instead of a letter several beautiful pictures were sent for her.

From this time Koremitz was sent there very often, partly to do them service, and partly to watch over their movements. At last the time when the girl's father was to take her home approached within a night, and Shiônagon was busily occupied in sewing a dress for the girl, and was thus consequently unable to take much notice of Koremitz when he arrived. Noting these preparatory arrangements, Koremitz at once hastened to inform Genji about them. He happened to be this evening at the mansion of Sadaijin, but Lady Aoi was not, as was often the case, with him, and he was amusing himself there with thumping a *wagon* as he sang a *Hitachi* song. Koremitz presented himself before him, and gave him the latest information of what was going on.

Genji, when he had listened to Koremitz, thought, "This will never do; I must not lose her in this way. But the difficulty is indeed perplexing. If, on the one hand, she goes to her father, it will not become me to ask him for her. If, on the other hand, I carry her off, people may say that I stole her. However, upon consideration, this latter plan, if I can manage to shut people's mouths beforehand, will be much better than that I should demand her from her father."

So, turning to Koremitz, he said, "I must go there. See that the carriage is ready at whatever hour I may appoint. Let two or three attendants be in readiness." Koremitz, having received these orders, retired.

Long before dawn broke, Genji prepared to leave the mansion. Lady Aoi, as usual, was a little out of temper, but Genji told her that he had some particular arrangements to make at his mansion at Nijiô, but that he would soon return to her. He soon started, Koremitz alone following him on horseback.

On their arrival Koremitz proceeded to a small private entrance and announced himself. Shiônagon recognized his voice and came out, and upon this he informed her that the Prince had come. She, presuming that he did so only because he happened to pass by them, said, "What! at this late hour?" As she spoke, Genji came up and said:

"I hear that the little one is to go to the Prince, her father, and I wish to say a few words to her before she goes."

"She is asleep; really, I am afraid that she can not talk with you at this hour. Besides, what is the use?" replied Shiônagon, with a smile.

Genji, however, pressed his way into the house, saying:

"Perhaps the girl is not awake yet, but I will awake her," and, as the people could not prevent his doing so, he proceeded to the room where she was unconsciously sleeping on a couch. He shook her gently. She started up, thinking it was her father who had come.

Genji pushed the hair back from her face, as he said to her, "I am come from your father"; but this she knew to be false, and was alarmed. "Don't be frightened," said Genji; "there is nothing in me to alarm you." And in spite of Shiônagon's request not to disturb her, he lifted her from the couch, abruptly saying that he could not allow her to go elsewhere, and that he had made up his mind that he himself would be her guardian. He also said she should go with him, and that some of them should go with her.

Shiônagon was thunderstruck. "We are expecting her father to-morrow, and what are we to say to him?" She added, "Surely, you can find some better opportunity to manage matters than this."

"All right, you can come afterward; we will go first," retorted Genji, as he ordered his carriage to drive up.

Shiônagon was perplexed, and Violet also cried, thinking how strange all this was. At last Shiônagon saw it was no use to resist, and so having hurriedly changed her own dress for a better one, and taking with her the pretty dress of Violet which she had been making in the evening, got into the carriage, where Genji had already placed the little one.

It was no great distance to Nijiô, and they arrived there before dawn. The carriage was driven up to the western wing of the mansion. To Shiônagon the whole affair seemed like a dream. "What am I to do?" she said to Genji, who teasingly answered, "What you choose. You may go if you like; so long as this darling is here I am content." Genji lifted the girl out and carried her into the house. That part of the mansion in which they now were had not been inhabited, and the furniture was scanty and inappropriate; so, calling Koremitz, the Prince ordered him to see that proper furniture was brought. The beds were therefore taken from the eastern wing, where he himself lived.

Day broke, and Shiônagon surveyed with admiration all the magnificence with which she was surrounded. Both the exterior of the building and its internal arrangements left nothing to be desired. Going to the casement, she saw the graveled walks flashing brightly in the sun. "Ah," thought she, "where am I amidst all this splendor? This is too grand for me!"

Bath water for their ablutions, and rice soup were now brought into the apartment, and Genji afterward made his appearance.

"What! no attendants? No one to play with the girl? I will send some," and he then ordered some young persons from the eastern wing of the mansion. Four accordingly came.

Violet was still fast asleep in her night-dress, and now Genji gently shook and woke her. "Do not be frightened any more," he said quietly to her; "a good girl would not be so, but would know that it is best to be obedient." She became more and more pleasing to him, and he tried to please her by presenting to her a variety of pretty pictures and

playthings, and by consulting her wishes in whatever she desired. She was still wearing the dress of mourning, of somber color and of soft material, and it was only now at last that she began to smile a little, and this filled Genji with delight. He now had to return to the eastern wing, and Violet, for the first time, went to the casement and looked out on the scenery around. The trees covered with foliage, a small lake, and the plantations round about expanded before her as in a picture. Here and there young people were going in and out. "Ah! what a pretty place," she exclaimed, charmed as she gazed around. Then, turning again into the apartment, she saw beautiful pictures painted on the screens and walls, which could not but please her.

Genji did not go to the Palace for two or three days, but spent his time in trying to train Violet. "She must soon take lessons in writing," he thought, and he wrote several writing copies for her. Among these was one in plain characters on violet-colored paper, with the title, "*Musashi-no*" (The field of Musashi is known for its violets). She took it up, and in handwriting plain and clear though small, she found the following:

"Though still a bud the violet be,
A still unopened blossom here,
Its tenderness has charms for me,
Recalling one no longer near."

"Come, *you* must write one now," said Genji.

"I can not write well enough," said Violet, looking up at him, with an extremely charming look.

"Never mind, whether good or bad," said he, "but still write something; to refuse is unkind. When there is any difficulty I will help you through with it."

Thereupon she turned aside shyly and wrote something, handling the pen gracefully with her tiny fingers. "I have done it badly," she cried out, and tried to conceal what she had written, but Genji insisted on seeing it and found the following:

"I wonder what's the floweret's name,
From which that bud its charm may claim!"

This was, of course, written in a childish hand, but the writing was large and plain, giving promise of future excellence.

"How like her grandmother's it is," thought Genji. "Were she to take lessons from a good professor she might become a master of the art."

He ordered for her a beautiful doll's house, and played with her different innocent and amusing games.

In the meantime the Prince, her father, had duly arrived at the old home of Violet and asked for her. The servants were embarrassed, but as they had been requested by Genji not to tell, and as Shiônagon had also enjoined them to keep silence, they simply told him that the nurse had taken her and absconded. The Prince was greatly amazed, but he remembered that the girl's grandmother never consented to send his daughter to his house, and knowing Shiônagon to be a shrewd and intelligent woman, he concluded that she had found out the reasons which influenced her, and that so out of respect to her, and out of dislike to tell him the reason of it, she had carried the girl off in order that she might be kept away from him. He therefore merely told the servants to inform him at once if they heard anything about them, and he returned home.

Our story again brings us back to Nijiô. The girl gradually became reconciled to her new home, as she was most kindly treated by Genji. True, during those evenings when Genji was absent she thought of her dead grandmother, but the image of her father never presented itself to her, as she had seldom seen him. And now, naturally enough, Genji, whom she had learned to look upon as a second father, was the only one for whom she cared. She was the first to greet him when he came home, and she came forward to be fondled and caressed by him without shame or diffidence. Girls at her age are usually shy and under restraint, but with her it was quite different. And again, if a girl has somewhat of jealousy in her disposition, and looks upon every little trifle in a serious light, a man will have to be cautious in his dealings with her, and she herself, too, will often have to undergo

vexation. Thus many disagreeable and unexpected incidents might often result. In the case of Violet, however, things were very different, and she was ever amiable and invariably pleasant.

MEDIEVAL JAPAN

(A.D. 1400–1848)

THE MEDIEVAL DRAMA OF JAPAN

INTRODUCTION AND TRANSLATION BY
PROF. B. H. CHAMBERLAIN

"Oh, horror! horror!
The Death-Stone's rent in twain,
And lo! the Demon stands revealed!"

— THE DEATH-STONE.

THE MEDIEVAL DRAMA OF JAPAN

(INTRODUCTION BY B. H. CHAMBERLAIN)

THOUGH fading, the poetical spirit of the country did not, in medieval days, wither completely away. Indeed, some may think that, like the forests of the land that gave it birth, it was fairer in its autumn tints than in its summer or in its spring. Toward the end of the fourteenth century, in the hands of the Buddhist priesthood, who during that troublous epoch had become almost the sole repositories of taste and learning, arose the lyric drama, at first but an adaptation of the old religious dances, the choric songs accompanying which were expanded and improved. The next step was the introduction of individual personages, which led to the adoption of a dramatic unity in the plot, though the supreme importance still assigned to the chorus left to the performance its mainly lyric character, till, at a somewhat later period, the theatrical tendency became supreme, and the romantic melodrama of the modern Japanese stage was evolved. The analogy of the course of development here sketched out with that of the Greek drama is too obvious to need any remark. Great doubt hangs over the precise date and authorship of most of the dramatic pieces, on account of the Japanese custom of attributing to the head of the house of lyric actors at any given time all the plays brought out under his auspices. But before the end of the sixteenth century their production had ceased.

The manner of representing the lyric dramas is peculiar. The stage, which has remained unaltered in every respect since the beginning of the fifteenth century, when the early dramatists Seami and Otoami acted at Kyoto before the then Shogun, Yoshimasa, is a square wooden room open on all sides but one, and supported on pillars, the side of the square being about eighteen feet. It is surmounted by a

quaint roof somewhat resembling those to be seen on the Japanese Buddhist temples, and is connected with the green-room by a gallery some nine feet wide. Upon this gallery part of the action occasionally takes place. Added on to the back of the square stage is a narrow space where sits the orchestra, consisting of one flute-player, two performers on instruments which, in the absence of a more fitting name, may perhaps be called tambourines, and one beater of the drum, while the chorus, whose number is not fixed, squat on the ground to the right of the spectator. In a line with the chorus, between it and the audience, sits the less important of the two actors during the greater portion of the piece. The back of the stage, the only side not open to the air, is painted with a pine-tree in accordance with ancient usage, while, equally in conformity to established rules, three small pine-trees are planted in the court which divides the gallery from the space occupied by the less distinguished portion of the audience. The covered place for the audience, who all squat on the mats according to the immemorial custom of their countrymen, runs round three sides of the stage, the most honorable seats being those which directly face it. Masks are worn by such of the actors as take the parts of females or of supernatural beings, and the dresses are gorgeous in the extreme. Scenery, however, is allowed no place on the lyric stage, though carried to perfection at the theaters where are acted the more modern plays. A true sense of the fitness of things seems, on this point, to have kept the actors faithful to the old traditions of their art. So completely ideal a performance would be marred by the adoption of any of the adventitious aids of the melodramatic stage. The same remark applies to the statuesque immobility of the actors, and to the peculiar intonation of the recitative. When once the ear has become used to its loudness, it is by no means unpleasing, while the measured cadences of the chorus are from the very first both soothing and impressive. The music, unfortunately, can not claim like praise, and the dancing executed by the chief character toward the close of each piece is tedious and meaningless

to the European spectator. The performance occupies a whole day. For although each piece takes, on an average, but one hour to represent, five or six are given in succession, and the intervals between them filled up by the acting of comic scenes.

Down to the time of the late revolution, much ceremony and punctilious etiquette hedged in on every side those who were admitted to the honor of viewing these dramatic performances at the Shogun's Court. Now the doors are open to all alike, but it is still chiefly the old aristocracy who make up the audience; and even they, highly trained as they are in the ancient literature, usually bring with them a book of the play, to enable them to follow with the eye the difficult text, which is rendered still harder of comprehension by the varying tones of the choric chant.

THE MEDIEVAL DRAMA OF JAPAN

THE DEATH-STONE

DRAMATIS PERSONÆ

THE SPIRIT OF THE "FLAWLESS JEWEL MAIDEN."
THE BUDDHIST PRIEST GENNŌ.
THE CHORUS.

Scene.— The moor of Nasu, in the province of Shimotsuke, some ninety miles to the north of Tokyo.

PRIEST.— What though the vapors of the fleeting scene
Obscure the view of pilgrims here below?
With heart intent on heav'nly things unseen,
I take my journey through this world of woe.[1]

I am a priest, and Gennō is my name. Ever fixed in the seat of contemplation, I had long groaned over my imperfection in that which of all things is the most essential.[2] But now I see clear, and, waving in my hand the sacerdotal besom, go forth to gaze upon the world. After sojourning in the province of Michinoku, I would now fain go up to the Capital, and there pass the winter season of meditation. I have crossed the river Shirakawa, and have arrived at the moor of Nasu in the province of Shimotsuke.

Alas! the vapors of the fleeting scene
Obscure the view of pilgrims here below;
Strike out the hope in heav'nly things unseen,
What guide were left us through this world of woe?

SPIRIT.— Ah! rest not under the shadow of that stone!
PRIEST.— What then? Is there any reason for not resting under the shadow of this stone?

[1] The original of this stanza and of the next is extremely obscure, and the English translation is therefore merely tentative.
[2] *Viz.*, spiritual insight.

SPIRIT.— Yes; this is the Death-Stone of the moor of Nasu; and not men only, but birds even and beasts perish if they but touch it.

Seek not to die! What! hast thou not heard tell
Of Nasu's Death-Stone and its fatal spell?

I entreat thee draw not nigh unto it!

PRIEST.— What is it, then, that maketh this stone so murderous?

SPIRIT.— 'Tis that into it, in the olden time, entered the spirit of her who was called the "Flawless Jewel Maiden," concubine to the Emperor Toba.

PRIEST.— Into this stone? on this far-distant road? Methought the palace was the girl's abode.

SPIRIT.— Verily it can not be without reason that the story hath been handed down from olden time.

PRIEST.— Thine appearance and thy language seem to assure me that the tale is not unknown to thee.

SPIRIT.— No! no! I know it but in outline. Fleeting as the dew is the memory of the maiden's fate.

SPIRIT.— Erst through the king's abode
PRIEST.— Proudly the maiden strode,
SPIRIT.— Now on this des'late road
PRIEST.— Her ghost doth dwell,
SPIRIT.— Broods o'er the fated land,
PRIEST.— And ev'ry pilgrim band
SPIRIT.— Falls 'neath her murd'rous hand,
PRIEST.— Wielding the spell!

I

CHORUS.— The Death-Stone stands on Nasu's moor
Through winter snows and summer heat;
The moss grows gray upon its sides,
But the foul demon haunts it yet.

Chill blows the blast: the owl's sad choir
Hoots hoarsely through the moaning pines;
Among the low chrysanthemums
The skulking fox, the jackal whines,
As o'er the moor the autumn light declines.[3]

II

Chorus.— Fair was the girl — beyond expression fair;
But what her country, who her parents were,
None knew. And yet, as in her native place,
She proudly dwelt above the Cloudy Space,[4]
So sweetly decked by nature and by art,
The monarch's self soon clasped her to his heart.

Spirit.— One day th' Imperial Majesty saw fit
To put to proof the Jewel Maiden's wit.

Chorus.— Nor did she fail in aught: grave Buddhist lore,
Confucian classics of the days of yore,
Cipango's bards, the poets of Cathay,
And all the science the two realms display —
She knew them all, nor did her answers fail
To tell of music all the wondrous tale.

Spirit.— A mind so flawless in a form so fair
Deserved the name her lord then gave to her.

Chorus.— Once the Mikado made a splendid feast
At the cool Summer Palace: ev'ry guest
That of accomplishments or wit could boast
Was bidden there — a gay and brilliant host,
Like to the clouds, from out whose fleecy sphere
Th' imperial kindred, like the moon, shone clear.
But hark! what rumor mingles with the strains

[3] This stanza is an adaptation of part of an ode by the Chinese poet Peh Kü-yih.

[4] *I.e.*, in the Mikado's palace. The courtiers are called "the people above the clouds."

Of liveliest music? See! the heav'nly plains
Are wrapped in clouds and darkness! Not a star —
The moon not risen yet: but from afar,
Heralded by the rustling of the show'r,
The wind comes howling through the festive bow'r;
The lanterns are blown out: "A light! a light!"
Cry all the courtiers in tumultuous fright.

And lo! from out the Jewel Maiden's frame
There's seen to dart a weirdly lustrous flame!
It grows, it spreads, it fills th' Imperial halls;
The painted screens, the costly paneled walls,
Erst the pale viewless damask of the night
Sparkling stand forth as in the moon's full light.

SPIRIT.— From that same hour the sov'reign monarch pined.

CHORUS.— From that same hour the sov'reign monarch pined.
In dire disease, whose hidden cause to find
The court magician cast his curious spell,
And thus the fortune of the lots did tell:
"'Tis none but she, great Emp'ror! without doubt
That harlot is the culprit: cast her out!
Expel the fiend, who, with insidious art,
The State to ravage, captivates thy heart!"
Thus spake the seer, and in an instant turned
The monarch's love to hate. The sorceress, spurned,
Resumes her proper shape, and speeds away
To Nasu's moor, there dwelling to this day.

PRIEST.— Thou that hast deigned to tell me this long history, who may'st thou be?

SPIRIT.— Wherefore any longer conceal it? The demon that of old dwelt in the breast of the "Flawless Jewel Maiden," and that now inhabits the Death-Stone of the moor of Nasu is none other than myself.

PRIEST.— Ah, well-a-day! Strange is it, but true, that the soul sunk lowest in the depths of wickedness will rise highest on the pinnacle of virtue. I will bestow on thee the priestly robe and begging-bowl.[5] But, prithee, reveal thyself to mine eyes in thy proper shape.

SPIRIT.— Alas! what shame is now my portion!

In the garish light of day
I hide myself away,
  Like pale Asama's[6] fires:
With the night I'll come again,
Confess my guilt with pain
And new-born pure desires.

CHORUS.— Dark will be the night;
But her red lustrous light
  Ne'er needs the moon.
"Wait! fear not!" she cries,
And from the hermit's eyes
Fades 'neath the stone.

[*The Spirit vanishes.*]

PRIEST.— 'Tis said of stocks and stones they have no soul. Yet what signifieth the text: "Herbs and trees, stones and rocks, shall all enter into Nirvana,"[7] save that from the beginning a divine essence dwells within them? How much more, then, if I bestow on this unhappy creature the priestly robe and begging-bowl, must not her attainment of Nirvana be placed beyond a doubt? Wherefore, with offerings of flowers and of burning incense, I recite the scriptures with my face turned toward the stone, crying:

Spirit of the Death-Stone, I conjure thee! what was

[5] For a priest to bestow his own robe on a favorite disciple is a practise of which the founder of Buddhism himself is said to have set the example.

[6] An active volcano situated in the province of Shinano.

[7] A quotation from the "Hokekyō," or "Lotus of the Law."

it in a former world that did cause thee to assume in this so foul a shape?

Tarry not! away! away!
From this very hour shalt thou through mine intercessions obtain Nirvana,
From this very hour shall they gain for thee the virtues of a saint.
Hear me! hear me!
[*The stone is rent asunder and the Demon issues from it.*]

SPIRIT.— In stones there are spirits,
In the waters is a voice heard:
The winds sweep across the firmament!

CHORUS.— Oh, horror! horror!
The Death-Stone's rent in twain,
And lo! the Demon stands revealed!

PRIEST.— Strange! passing strange!
The Death-Stone's rent in twain:
O'er moor and field
A lurid glare
Burns fierce. There stands revealed
A fox — and yet again
The phantom seems to wear
The aspect of a maiden fair! [8]

SPIRIT.— No more the mystery can be concealed.
I am she who first, in Ind, was the demon to whom Prince Hanzoku paid homage at the murderous mound.[9] In Great

[8] It is to be understood that the "Jewel Maiden" had originally been a fox, and that the moor of Nasu was her native place. Innumerable are the stories of foxes and cats assuming human shape in order to carry out their diabolical designs, and to this day the belief in the reality of such occurrences has firm hold on the minds of the less educated classes of the community.

[9] The translator has not been able to ascertain the details of the story to which reference is here made. The proper Chinese names of

Cathay I took the form of Hōji, consort of the Emperor Iuwao; and at the court of the Rising Sun I became the "Flawless Jewel Maiden," concubine to the Emperor Toba.

Intent on the destruction of the Imperial line, I assumed the shape of a fair maiden, whose presence caused the Jewel-body [10] to languish in disease. Already was I gloating over the thought of the monarch's death, when the Court magician, Abe-no-Yasunari, directed against me his powers of exorcism; he set up the many-colored symbols of the gods upon the altar, and gave them also into my hands.

[*Here the Spirit commences a dance, which lasts till the end of the play.*]

Spirit.— With fervent zeal the great magician prays:

Chorus.— With fervent zeal the great magician prays,
And ev'ry tone with anguish and amaze
O'erpow'rs the witch, who with convulsive grasp
The holy symbols of the gods doth clasp,
And, heav'nward-soaring, flies o'er land and sea
To seek the shelter of this distant lea.

Spirit.— Thereat the monarch issued his commands:

Chorus.— Thereat the monarch issued his commands
To the two satraps of the neighb'ring lands: [11]
"Drive out," spake he, "the fiend of Nasu's moor!"
And each true liege, to make his aim more sure,
For fivescore days on dogs his arrows tried,
For to the fox the dog is near allied: [12]
May we not thus trace back to that command
The custom of dog-shooting in our land? [13]

the Emperor and his consort mentioned in the next sentence are Yeo Wang and Pao Sze, who lived in the eighth century B.C. Pao Sze ruined her Imperial master by her criminal luxury and folly.

[10] A phrase signifying the person of the Mikado.

[11] *Viz.*, of the department of Miura and of the province of Kazusa.

[12] In outward shape, not on account of the latter's possessing any of the supernatural powers ascribed to the former.

[13] The sport of practising archery on dogs survived to the time of

Then the two satraps, armed with bow and spear,
And myriad horsemen brought from far and near,
Beat all the moor, surround its ev'ry part,
Whose rage to 'scape avails no magic art;
Swift fly the dogs, and swift the arrows fly
And, panting, stricken, I sink down and die.
But yet my ghost (though, like the morning dew
'Twas wrapt away from grosser human view)
Ceased not to haunt this distant des'late moor,
And from the Death-Stone wield its murd'rous pow'r —
Till thou, great Buddha! send'st thy priest this way
To bid religion reassert her sway.
"I swear, O man of God! I swear," she cries,
"To thee whose blessing wafts me to the skies,
I swear a solemn oath, that shall endure
Firm as the Death-Stone standing on the moor,
That from this hour I'm virtue's child alone!"
Thus spake the ghoul, and vanished 'neath the stone.[14]

the revolution of 1868, and exhibitions of it (though rare) have been given since then, as on the occasion of the visit to Tokyo of President Grant in 1879. It is not cruel, at least in its modern form, as the arrows are blunted. The dogs are brought into a closed arena, and the marksmen are mounted, the horses enjoying the excitement as much as their riders. The members of the princely house of Satsuma have always been specially noted for their skill in dog-shooting.

[14] The good priest's blessing does *not* seem, however, to have been effectual; for a poisonous stream still issues from the Death-Stone thrice every day.

LIFE IS A DREAM

DRAMATIS PERSONÆ

The Pilgrim Rosei.	A Minister.
An Envoy.	The Chorus.

Scene.— Inn at the village of Kantan in China.
Time.— Early in the eighth century.

Rosei.— Lost in this pathless world of woe,
Where nothing is, but only seems,
How may the weary pilgrim know
His waking moments from the dreams?

My name is Rosei, and I dwell in the land of Shoku.[1] Though born to mortal estate,[2] I have hitherto idled my life away without so much as seeking to tread the Buddhist path. But they tell me that on Mount Yōhi in the land of Ibara there dwells a learned and venerable priest; and to Mount Yōhi do I now turn my steps to search after the one great thing needful.

Behind the clouds, in distance veiled,
The well-known landscape fades from sight,
While endless peaks my feet have scaled
This many a weary day and night,

[1] Shoku and Ibara are the Japanese names of two feudal States in ancient China, whose proper Chinese appellations are respectively Shuh and Ch'u. Kantan, in like manner, should be Han-tan. This latter place, in the Japanese original, gives its name to the piece. But the expression "the pillow of Kantan" having become proverbial in the sense rendered by Calderon's famous title, the latter has been borrowed as both more euphonious and more expressive.

[2] A rare boon; for, according to Buddhist views, there are many more chances in favor of one's being born as a lower animal. He who obtains this inestimable privilege should show himself worthy of it by ardently following in the footsteps of the great reformer Shaka Muni (Buddha).

CHORUS.— On hill and moor the setting sun
Full oft has left him desolate;
But half his course at length is run
What time he reaches Kantan's gate.
[*He arrives at the village of Kantan.*]

ROSEI.— What then? and is this the celebrated pillow of which I have so often heard tell? Heaven must surely have placed it in my way to bestow on me in a dream a taste of that world whose portals I am about to close forever behind me.[3]

CHORUS.— 'Tis but a wayside inn to spend the hour
Of burning noon or wait the passing show'r;
But he would fain through some strange dream be led,
And on the magic pillow lays his head.

. . . . . .

ENVOY.— How shall I venture to address thee? I have a message for thee, Rosei.

ROSEI.— Who, then, art thou?

ENVOY.— An ambassador sent by the Emperor of the land of Ibara to tell thee that 'tis his Imperial desire to relinquish the throne in thy favor.

ROSEI.— Incredible! and for what cause should I be thus raised to the supreme dignity?

ENVOY.— Far be it from me to scan the reasons. It must doubtless be because thou possessest the capacity worthily to rule the world. But tarry not, tarry not! Deign to enter the palanquin sent to bear thee to the Capital.

ROSEI.— What may this strange message mean?
Sure th' Imperial palanquin,

[3] Not by death, by the renunciation of all earthly vanities, which can not but follow on my hearing the exposition of the law by the hermit of Mount Yōhi.

Strewn with gems of radiant hue
Sparkling like the evening dew,
For my limbs was ne'er designed.

CHORUS.— Strange to leave the world behind!

ROSEI.— But perchance of highest heav'n
To scale the heights to me is giv'n.

CHORUS.— Onward the palanquin they bear
In jeweled flow'ry radiance fair;
And he (unwitting that his pow'r
Forms but the dream of one short hour)
Outsoars the clouds to find a throne
'Mid scenes of beauty past comparison.

I

CHORUS.— For ne'er in those old vasty halls Imperial,[4]
Bathed in the moonbeams bright,
Or where the dragon soars on clouds ethereal,
Was ought like this to entrance the sight:
With golden sand and silvern pebbles white
Was strewn the floor;
And at the corners four,
Through gates inlaid
With diamonds and jade,
Passed throngs whose vestments were of radiant light —
So fair a scene,
That mortal eye might ween
It scanned the very heav'n's unknown delight.[5]
Here countless gifts the folk came bearing,
Precious as myriad coins of finest gold;
And there, the lesser with the greater sharing,

[4] The references in this line and in the next line but one are to two famous ancient Chinese palaces.

[5] The particular heaven mentioned in the Japanese text is that entitled Kikenjō, or "the castle joyful to behold," the capital where Indra sits enthroned.

Advanced the vassals bold,
Their banners to display
That paint the sky with colors gay,
While rings the air as had the thunder rolled.

ROSEI.— And in the east (to please the monarch's will),
Full thirty fathoms high,

CHORUS.— There rose a silvern hill,
O'er which a golden sun hung in the sky.

ROSEI.— And on the western side,
O'er a gold mountain thirty fathoms high,

CHORUS.— A silver moon did ride;
So mote it seem as had the builder striven
To prove the poet's rhyme,[6]
Who sings that in th' abiding heaven
No spring and autumn mark the time,
And o'er that deathless gate
The sun and moon their wonted speed forget.

MINISTER.— How shall I venture to address your Majesty?

'Tis already fifty years since your Majesty deigned to ascend the throne; but if you will be pleased to partake of this elixir, your Imperial life may be prolonged to a millennium. Therefore have I brought hither the nectar and the patera.

ROSEI.— What then may nectar be?

MINISTER.— 'Tis the drink of the immortals.

ROSEI.— And the patera?

MINISTER.— That likewise is their wine-cup.

[*After the ensuing dialogue commences the dance, which lasts until Rosei wakes from his dream.*]

ROSEI.— A thousand years this potion gives,

[6] The often-quoted Chinese poet Peh Kü-yih.

MINISTER.— Ten thousand springs my lord outlives.

ROSEI.— I the glorious scepter swaying,

MINISTER.— Happy multitudes obeying,

CHORUS.— Ev'ry town and ev'ry cot
Blest forever in its lot.

. . . . . .

II

CHORUS.— Oh, lot immortal! rapture flow'ry fair!
Thou bear'st new blossoms still:
Each laughing guest of nectar quaffs his fill,
And bids the others share.

ROSEI.— Go circling round forever,

CHORUS.— Sweet cup, and on the stream securely ride!
But all too swiftly ebbs the flow'ry tide,
To stay whose burden yet the dancer yearning —
His violet sleeve upturning —
Waves to and fro like trembling beams of light,
While shines forever heav'n's silvern goblet bright.[7]

ROSEI.— Haply the dews, an' they should light forever.

[7] The original of these verses is an extreme instance of the obscurity, logical incoherence, and many-sided application characteristic of the style of the Japanese lyric dramas. The passage is intended to convey two distinct pictures to the mind: primarily, that of the wine-cup, whose nectar each guest would keep for himself, and regrets to see passing round and away from him. The stream of nectar, though in reality inside the cup, is thought of by the poet as outside of it, and therefore likened to a river, from a connection of ideas which leads him to allude to a festival held in the spring when goblets of wine are floated down streams on leaves and made the subject of verses. Secondarily, there is a reference to the turning round, *i.e.*, the dancing; and the sleeve, which is upturned to enable Rosei to stretch out his hand to stay the goblet, is also the sleeve which he waves in the dance. The goblet in the sky is the moon.

Chorus.— Filling the wine-cups of the flow'rs,
Might grow to be a mighty river:
But ah! what joys more fixed are ours!
Our nectar is a living spring
Whose flow'ry waters never shall run dry,
What though we quaff for aye
Their heav'nly dews, and dance and sing
All through the day and night,
Not parting day from night,
'Mid dazzling pomp and joys more ravishing
Than e'er before were showered on mortal sight!

Rosei.— Oh, radiant spring-time of delight,

Chorus.— That nevermore shall end!
'Tis from the moon that fairies erst did send
This dance;[8] and therefore, robed in garments white,
As borrowed from a fleecy cloud,
He dances and he sings aloud —
He sings all night for joy,
From night till morn do songs his voice employ —
And now again 'tis surely even:

Rosei.— No; midday's shining here!

Chorus.— 'Tis midday lighting up the heaven:

Rosei.— No; 'tis the moonbeams sparkling clear!

Chorus.— Scarce hath the spring-tide brought the flowers,

Rosei.— When scarlet leaves fall through the bowers;

Chorus.— And summer hardly 'gins to reign,

Rosei.— Ere snow lines all the plain.

[8] See the "Robe of Feathers," another lyric drama quoted *in extenso* in "Things Japanese."

CHORUS.— Spring, summer, autumn, winter, all turn round;
No herbs so rare but strew the ground;
In one short day no flow'r but charms his sense,
And all is sweet magnificence.

. . . . . .

III

CHORUS.— So speed the hours, and now the time is o'er;
His fifty years of splendor are no more:[9]
'Twas all a dream, whose ev'ry shadowy grace
Must in a moment vanish into space,
Naught, as he wakes, bequeathing in their stead
Save the famed pillow where he laid his head.

ROSEI.— Mine eyelids ope and the fair vision fades:

CHORUS.— His eyelids ope, and all the grandeur fades:
Astonied he sits up.

ROSEI.— But those sweet maids,

CHORUS.— In queenly garb, singing soft melodies?

ROSEI.— 'Twas but the zephyr rustling through the trees.

CHORUS.— And those vast halls of royal wealth and pride?

ROSEI.— Naught but this inn where I did turn aside.

CHORUS.— Thy reign of fifty years?

ROSEI.— One hour of dreams
While in the pot a mess of millet steams.[10]

[9] This does not fit in with what was said as to Rosei's life being prolonged to a millennium; but in a dream consistency can scarcely be expected.

[10] This phrase has become proverbial.

CHORUS.— Strange! passing strange!

ROSEI.— But he that ponders well

CHORUS.— Will find all life the self-same story tell —
That, when death comes, a century of bliss
Fades like a dream; that 'tis in naught but this
Must end the monarch's fifty years of State,
Age long drawn out, th' ambition to be great,
And all that brilliant, all that joyful seems,
For there is naught on earth but fading dreams.

ROSEI.— Save Precious Triad![11] save a suppliant soul!

CHORUS.— Yea, Kantan's pillow leads him to the goal,
Through insight to renounce all earthly things.
Thrice-blessed the dream which such salvation brings!
Life is a dream is what the pilgrim learns,
Nor asks for more, but straightway home returns.[12]

[11] The Sanskrit *Triratna*. It consists of the Founder of Buddhism, the Law, and the Priesthood.

[12] He had penetrated straight to the core of Buddhist doctrine, and the lessons of the holy man of Mount Yōhi would be superfluous.

BASHO, THE CHIEF POET OF JAPAN,
AND THE
HOKKU, OR EPIGRAM VERSES

TRANSLATED BY PROF. B. H. CHAMBERLAIN

"A rainy day in June, and yet
The sunflow'r bends to the sun's course."

— BASHO.

BASHO AND THE EPIGRAM

(INTRODUCTION)

THE poet Basho was a nobleman of the seventeenth century (A.D. 1644–1694). He early abandoned the empty Court life to become a Buddhist monk. He was really a teacher, a reformer, who seized upon the poetic art as the best means of appealing to his cultured countrymen and leading them to higher thoughts. Indeed his favorite word *haikai,* which might be translated "high poetry," was used by him as a synonym for righteousness. In condemning anything, he would not say to his followers "this is wrong"; he would say, "this is not *haikai.*"

Haikai had already become in Basho's time a highly specialized form of poetry, to which the name *Hokku* is commonly applied. The ancient *Tanka,* tiny as it was, had been cut in half; and its first three lines had become a new form of poem containing only seventeen syllables. This was the *Hokku,* or epigram, the form of poem to which Basho devoted himself. These epigrams were chiefly descriptions of nature, or rather sudden flashes revealing nature or man, "a little dab of color thrown on a canvas one inch square, where the spectator is left to guess at the picture as best he may."

In 1683 Basho's home at Yedo was burned down, and after that he wandered as a pilgrim over Japan, accompanied often by friends or pupils. He has left us a diary of his journeyings, and of the poetic thoughts they roused. Chiefly he frequented the beautiful shores of Lake Biwa, which has thus become a classic spot in Japan's history.

EARLY EPIGRAMS

I [1]

Nakazareba
Koroshite shimae
Hototogisu —

Nobunaga.

The cuckoo — kill it, if it sing not.

II

Nakazareba
Nakashite mishō
Hototogisu —

Hideyoshi.

The cuckoo — I will show it how to sing, if it sing not.

III

Nakazareba
Naku made matō
Hototogisu —

Ieyasu.

The cuckoo — I will wait till it sings, if it sing not.

[1] These three epigrams, which have passed into household words, are not specially well-written, neither are they the composition of the three celebrated rulers whose names they bear. They are sometimes attributed to Shōha, an epigrammatist who died in the year 1600, and who meant to paint, each with a single graphic touch, the characters of the three heroes of his day — Nobunaga, impetuous and cruel; Hideyoshi, clever; Ieyasu, patient, because well-knowing that, as we say, "All comes to him who waits." The empire came to him, and remained in the hands of his descendants for over two and a half centuries.

EPIGRAMS OF BASHO

I

Toshi kurenu
Kasa kite waraji
Haki-nagara.

The year has closed while still I wear
My sandals and my pilgrim's hat.

[Written on one of his many pilgrimages.]

II

Yama-ji kite
Nani yori yukashi
Sumire-gusa.

Coming this mountain way, no herb
Is lovelier than the violet.

[The Japanese violet, which possesses no fragrance, is "the meanest flower that blows." Basho evinces his love of lowly natural objects by singling it out for mention. According to one commentator, however, the lines are metaphorical: Basho having, to his joy, met a Buddhist anchorite in the depths of the forest, compares him to the violet which shuns the sunlight.]

III

Yoku mireba
Nazuna hana saku
Kakine kana.

On looking carefully, behold
The caseweed flowering near the fence!

[Another example of his appreciation of humble natural objects.]

IV

Hebi kuu to
Kikeba osoroshi
Kiji no koe.

When told that it will snakes devour,
How frightful is the pheasant's voice!

[This epigram has become proverbial for beauty marred by misconduct.]

V

Oki-yo oki-yo
Waga tomo ni sen
Nuru kochō.

Awake! awake! I'll make of thee
My comrade, sleeping butterfly.

VI

Yagate shinu
Keshiki wa miezu
Semi no koe.

Nothing in the cicada's voice
Gives token of a speedy death.

[This was Basho's parting word to one who visited him in his hut by Lake Biwa. The implied meaning seems to be that human life is short and uncertain, despite present joy in scenes of beauty.]

VII

Tako-tsubo ya
Hakanaki yume wo
Natsu no tsuki.

[As literally as a play upon words will permit (*natsu,* "summer," from which *nasu,* "to do," is mentally supplied), this may be rendered, "Octopus pot, aye! and a brief dream

while the summer moon is shining." The octopus pot is an earthenware vessel with a large opening, which is sunk in the sea. The octopus, deeming it a quiet retreat, crawls inside it, and is thus easily drawn up and caught. The creature's dream of happiness is short. How dreamy, too, is its whole scarcely conscious existence! Equally brief were the dream of one who should fall asleep on a moonlit night in summer, when the nights are at their shortest. There is an implied comparison with the evanescence of human life: man himself is like a moonbeam, like a fleeting dream, like a creature only half-conscious.]

VIII

Omoshirōte
Yagate kanashiki
U-bune kana.

Oh! cormorant fishing-boat so gay,
And then again so melancholy!

[The cormorants start off gaily; but their mirth is changed to melancholy when the fish they have caught are forced from them by the fishermen who hold them in leash. This was composed in 1688, on passing through Gifu, which is still the locality where the curious method of fishing with the aid of tame cormorants may best be witnessed. See "Things Japanese."]

IX

Uki ware wo
Sabishigarase yo
Kanko-dori.

Cuckoo! for melancholy me
Oh! make still deeper loneliness.

[Composed on a rainy day in early summer, while Basho was staying at Saga near Kyoto, in the house of one of his favorite disciples. What he means to express is his love

of a gentle melancholy, and of leisure for communing with nature not intruded on by even his best-loved friends.]

X

Ara-umi ya
Sado ni yokotau
Ama-no-gawa.

A rough sea, and the Milky Way
Stretching across to Sado's isle.

[Composed on the coast opposite Sado one starry night, when the waves were running high and the loneliness of his pilgrimage oppressed his spirit.]

XI

Hiya-hiya to
Kabe wo fumaete
Hiru-ne kana.

Oh! those siestas, with my feet
Pressed fearsomely against the wall!

[This verse and the next illustrate the poverty and simplicity of Basho's mode of life. So fragile is the mud wall of his hut that he fears to break through it when pressing against it with his feet.]

XII

Ik-ka mina
Tsue ni shiraga no
Haka-mairi.

The household at the graves assembled,
White-haired, and leaning on their staves.

[To visit the graves of ancestors at stated intervals is an act of piety prescribed by immemorial custom. We here see a whole family of aged persons assembled to do honor to those whom they themselves will soon follow to the other

world. The picture is more solemn than any other that Basho has left us.]

XIII

Kumo ori-ori
Hito wo yasumeru
Tsuki-mi kana.

Oh! the moon-gazing where some clouds
From time to time repose the eye!

[Even beauty is best appreciated when occasionally veiled.]

XIV

Meigetsu ni
Hana ka to miete
Wata-batake.

In the bright moonlight what appeared
Like flowers is a cotton-field.

[What he took for a grove of lovely cherry-blossom is but a common cotton-plantation after all. Unpoetical as the fact is, he states it because it *is* a fact.]

XV

Yasu-yasu to
Idete izayou
Tsuki no kumo.

Oh! clouds about the moon, from whence
She falters forth so debonair!

XVI

Nagaki hi wo
Saezuri-taranu
Hibari kana.

Oh! skylark for whose caroling
The livelong day sufficeth not!

XVII

Hototogisu
Koe yokotau ya
Mizu no ue.

Athwart the surface of the stream
There lieth stretched the cuckoo's voice.

[The first redaction of this epigram was *Hito-koe no — E ni yokotau ya — Hototogisu.* The translation is founded on both.]

XVIII

Hi no michi ya
Aoi katamuku
Satsuki-ame.

A rainy day in June, and yet
The sunflow'r bends to the sun's course.

XIX

Mizu-abura
Nakute neru yo ya
Mado no tsuki.

As, lacking oil, I lie abed
At night, the moon my window lights.

XX

Kokono-tabi
Okite mo tsuki no
Nanatsu kana.

Despite that I have nine times risen,
'Tis but the fourth hour by the moon.

[In Japanese, the "seventh" hour, their seven o'clock (old style) corresponding approximately to our 4 A.M. (see "Things Japanese"). The poet has risen repeatedly to gaze at the beauteous moon, but still the dawn comes not.]

XXI

Mugi-meshi ni
Yatsururu koi ka
Neko no tsuma.

Is it hard fare, or is it love
That makes the cat's goodwife so lean?

[The term *mugi-meshi,* here translated "hard fare," in order the better to indicate the sense of the verse, is literally "rice mixed with barley." This dish is considered poor eating as compared with rice pure and simple, and is therefore often resorted to by the lower classes for economy's sake.]

THE PUPILS OF BASHO

I

Momiji ni wa
Taga oshie-keru
Sake no kan.

— KIKAKU, 1661–1707.

Who was it taught the maple-leaves
To heat the liquor in the bottle?

[The allusion is to an old Chinese story — acted in another form on the Japanese stage — in which a fire is made of maple-leaves or twigs, to heat the sake for a carousal. It is related of this poet that at poetry meetings he was often drowsy from drink, but would wake suddenly and compose better verses than any of his competitors.]

II

Ume ga ka ya
Tonari wa Ogyū
Sōemon.

— KIKAKU.

[This more resembles an epigram, in the colloquial sense of that term, than any other of the Japanese "epigrams" quoted in the present collection. Kikaku, though afterward famous as one of the "Ten Wits," was a mere lad when he composed it. He happened to live next door to no less a personage than the Confucianist Ogyū Sorai (Sōemon), the Dr. Johnson of his age and country. Most dwellers in a land where the proprieties, and above all erudition, were so highly honored, would have trembled in his presence. Kikaku merely indited the above impertinent verse, which says that "The perfume of the plum-blossom (*i.e.*, estheticism, as represented by himself) has for its neighbor one

Ogyū Sōemon." The poetical diction of the first line, and the flat prose of the rest form a witty, but untranslatable, contrast.]

III

Yari-kurete
Mata ya samushiro
Toshi no kure.

— KIKAKU.

For all my contriving, here I am again at the end of the year with nothing but my strip of matting.

[This poet's wild Bohemian life often caused him to be out-at-elbows.]

IV

Kiraretaru
Yume wa makoto ka
Nomi no ato.

— KIKAKU.

Is my dream true? Am I cut down?
Or was I bitten by a flea?

V

Nikumarete
Nagarōru hito
Fuyu no hai.

— KIKAKU.

A man who is disliked, and who
Lives to old age — a winter fly.

[Disagreeable folks live longest.]

VI

Yū-suzumi
Yoku zo otoko ni
Umare-keru.

— KIKAKU.

Taking the cool at eve, I do
Rejoice that I was born a man.

[Because men are — and more especially were in Old Japan — allowed much greater freedom in the matter of *négligé* garments than is permitted to the other sex.]

VII

Gwanjitsu ya
Harete suzume no
Mono-gatari.

— RANSETSŪ, 1654–1707.

Aye! New Year's day, with a clear sky,
And conversation among the sparrows!

[Basho declared that, as an epigram for New Year's day, this could not be improved upon, and modern critics indorse his judgment. Remember that the Japanese New Year, till the reform of the calendar in 1873, generally fell about the middle of February, when spring is really in view.]

VIII

Ume ichi-rin
Ichi-rin hodo no
Atatakasa.

— RANSETSU.

Slowly it mildens, as the plum
Ventureth forth, blossom by blossom.

[The plum-blossom is the earliest of all the flowers of spring, coming out, in fact, while the snow is still on the ground. For *hodo,* some read *zutsu.*]

IX

Hana ni kaze
Karoku kite fuke
Sake no awa.

— RANSETSU.

Come, breeze, and lightly blow upon
The flowers — bubbles in the wine!

[Apparently the poet's request to the zephyr is that it shall at the same time gently move the blossoms so as to spread their fragrance, and waft to the other side of the cup the bubbles of the wine which he is drinking.]

X

Hyaku-giku soroe-keru ni:

On a chrysanthemum show (literally, on a hundred chrysanthemums assembled).

Ki-giku shira-giku
Sono hoka no na wa
Naku mogana.

— RANSETSU.

Yellow chrysanthemums, white chrysanthemums;
Would there were no more names than these!

[This verse, though irregular in meter, is considered a perfect specimen of the epigrammatic style. Japanese gardeners, like our own, bestow some fanciful name on every artificial variety of flower produced by their art. The poet, impatient of these, wishes that there should be no other names — perhaps no other flowers — than the natural white and yellow.]

XI

Kiku sakeri
Chō kite asobe
Enogu-zara.

— RANSETSU.

The asters bloom. Come butterflies,
And dally o'er the color dish!

[The exigencies of meter must be our excuse for writing "asters" instead of "chrysanthemums." These flowers are here likened to a painter's palette.]

XII

Junrei ni
Uchi-majiri-yuku
Ki-gan kana.

— RANSETSU.

Behold the wild-geese wending homeward,
Mingled with the pilgrim bands!

[A picture of two simultaneous processions — the homeward-bound pilgrims on solid earth, and the wild-geese in the sky above them. The flights of wild-geese — northward in spring, southward in autumn — are among the most characteristic sights of the Japanese landscape.]

XIII

Omoshirō
Fuji ni sujikau
Hana-no kana.

— RANSETSU.

Oh! flowery moor, stretching athwart
Mount Fuji's slope so pleasantly!

[The luxuriance of the wild flowers on Fuji's lower slope — especially on the western and southern sides — in the month of August, is astonishing.]

XIV

Shiri-bito ni
Awaji awaji to
Hana-mi kana.

— KYORAI, 1651–1704.

No friends, oh! let me meet no friends
When I am gazing at the flowers!

XV

Nani-goto zo
Hana miru hito no
Naga-gatana.

— KYORAI.

A saber! what has such to do
On one who comes to view the flowers?

[Because esthetics and war agree ill together.]

XVI

Kokoro naki
Daikwanjo ya
Hototogisu.

— KYORAI.

The heartless Government Office — ay! and the cuckoo.

[A humorous juxtaposition of incongruities.]

XVII

Isogashi ya
Oki no shigure no
Ma-ho kata-ho.

— KYORAI.

What haste! a shower in the offing,
And sails set straight, and sails set slant.

[A vignette of a fleet of junks caught in a sudden squall. The sailors are shown running hither and thither, and trimming the sails, now to set their craft running before the wind, and anon to put her on the port or starboard tack.]

XVIII

Tsuki-mi sen
Fushimi no shiro no
Sute-guruwa.

— KYORAI.

I will contemplate from Fushimi's
Abandoned castle-grounds the moon.

[Fushimi, near Kyoto, was the site of Hideyoshi's great castle palace of Momoyama, the most splendid edifice ever reared on Japanese soil. It was given over to the flames soon after its builder's death.]

XIX

Yū-gure ya
Hage-narabitaru
Kumo no mine.

— KYORAI.

'Tis evening, and in serried file
Stand the bare pinnacles of cloud.

XX

Uki tomo ni
Kamarete neko no
Sora nagame.

— KYORAI.

Bit by a sorry mate, the cat
Intently gazes at the sky.

[Crossed in love, the tom-cat gazes sentimentally at the firmament.]

XXI

Iku-tari ka
Shigure kake-nuku
Seta no hashi.

— Jōsō, 1663–1704.

How many may be hurrying through
The drizzle on the Bridge of Seta?

[The immensely long Bridge of Seta, near Lake Biwa, is a favorite theme with the poets and artists of Japan. Here

its length is suggested by the mention of a countless multitude.]

XXII

No mo yama mo
Yuki ni tozarete
Nani mo nashi.

— Jōsō.

Nothing remaineth; for the snow
Hath blotted out both moor and hill.

XXIII

Kitsutsuki no
Kare-ki sagasu ya
Hana no naka.

— Jōsō.

What! mid the flowers the woodpecker
Is seeking out a withered tree.

[Highly unesthetic of the bird to neglect the blossoms and prefer a withered trunk.]

XXIV

Nuke-gara ni
Narabite shinuru
Aki no semi.

— Jōsō.

In autumn a cicada dead
Beside the shell that it cast off.

[Autumn, a cicada's cast-off shell, even the cicada itself dead — a set of dreary images typical of the nothingness of human fate.]

XXV

Mina-soko no
Iwa ni ochi-tsuku
Ko no ha kana.

— Jōsō.

Behold the leaf that sinks and clings
Below the water to a rock!

[The observation of a tiny fact in nature. So is the next; for any careful eye will have noted the amusingly knowing look on the face of a duck when raising its head after a dive.]

XXVI

Mina-soko wo
Mite kita kao no
Ko-gamo kana.

— Jōsō.

The teal, with face fresh from the sight
Of what below the water lies.

XXVII

Kyū no ten
Hinu ma mo samushi
Haru no kaze.

— Kyoroku, died 1715.

Literally, "Cold, too, is the interval before the *moxa* dots dry — spring breeze."

[This verse is here quoted because it refers to a curious custom, for which see "Things Japanese," adding to the account there given the following particulars: The usual plan is for the patients to disrobe to the waist, before the chief practitioner — often a Buddhist priest, as the scene, too, is often a Buddhist temple — marks in sepia on their persons the spots that are to be treated. They then remove to another apartment, round which they squat in a line, while the priest's disciple or acolyte goes from one to another applying the cautery to each in turn, one dot at a time, so that if a patient has several spots to be burned, there is at least an interval between the steps of his torture. It is of course a chilly process from beginning to end, as the patient has to sit half-naked.]

XXVIII

Kata-eda ni
Myaku ya kayoite
Ume no hana.

— SHIKO, 1665–1731.

Plum-blossoms! is it that the sap
Still courses through that single branch?

[The subject of this epigram was doubtless a plum-tree, all whose branches save one were dead.]

XXIX

Shira-kumo ya
Kakine wo wataru
Yuri no hana.

— SHIKŌ.

Oh! the white clouds! nay, rather blossoms —
Lilies that bend across the fence.

[The poet likens his neighbor's lilies to white clouds.]

XXX

Uki koi ni
Taete ya neko no
Nusumi-gui.

— SHIKŌ.

Weary perhaps of dolorous love,
The cat has stol'n a bit to eat.

XXXI

Neko no koi
Shote kara naite
Aware nari.

— YAHA, 1663–1740.

A cat's amours: from the beginning
He caterwauls; he's to be pitied.

XXXII

Chōmatsu ga
Oya no na de kuru
Gyokei kana.

— YAHA.

Lo! Johnny, in his father's name,
Come to present congratulations!

[Namely, on New Year's day. Aeba Kōson singles out this verse for praise. It pictures to us the self-importance of the little fellow, dressed in his best and charged with so ceremonious a mission.]

XXXIII

Haki-sōji
Shite kara tsubaki
Chiri ni keri.

— YAHA.

After I've swept and tidied up,
Adown fall some camellias.

[He has been getting his villa ready for a poetry-meeting; but when all seemed finished, some camellias suddenly tumble from their stalks on to the garden-path, and make the place look untidy. This peculiarity of the camellia is referred to by several poets.]

XXXIV

Uguisu ya
Kado wa tama-tama
Tōfu-uri.

— YAHA.

The nightingale and, at the gate,
The unexpected bean-curd vendor.

[The advent of the petty tradesman just as the nightingale is singing makes a humorous contrast.]

XXXV

Yuku kumo wo
Nete ite miru ya
Natsu-zashiki.

— YAHA.

A summer room where, lying down,
I see the clouds as they go past.

[The poet, taking his siesta on a July afternoon, watches the clouds float lazily across the sky.]

XXXVI

Yake ni keri
Saredomo hana wa
Chiri-sumashi.

— HOKUSHI, died 1718.

I am burned out. Nevertheless,
The flow'rs have duly bloomed and faded.

[The first line of the English rendering is absolutely literal, including the prosaic word "Nevertheless." The words corresponding to the second line say literally no more than that "The flowers have fallen unconcernedly"; but the sense is as here given. The story goes that Hokushi's house having been burned down one day, his friends flocked to present their condolence. But he, like a true Bohemian, only laughed, and sent them away with this epigram. Its gist is that so trifling a matter, which did not interfere with the course of nature, was not worth a second thought.]

MODERN BUDDHISM IN JAPAN

THE GOSPEL OF THE WHITE LOTUS

TRANSLATED BY REV. T. RICHARD, D.D.

"I found the Lotus Scripture on the lecterns of every Buddhist temple I visited [in Japan]. It is the chief source of consolation to the many millions of Buddhists in the Far East."

— REV. T. RICHARD.

THE WHITE LOTUS

(INTRODUCTION)

AS already noted, the fact that the Japanese employ the Chinese word-signs in their writing makes it sometimes difficult to discriminate as to whether a volume, such for instance as the "Nihongi," should be ascribed to Chinese or Japanese literature. This is particularly true of the Buddhist Scriptures, all of which came originally to Japan through China. In the Mikado's empire, however, Buddhism borrowed from the native thought, as it did in every land where it was accepted. Hence Japanese Buddhism is to some extent a religion by itself. It has gods of its own, especially magnifying Kwannon, the woman-like spirit of mercy and pity, the hearer of the world's prayers. So too the "Gospel of the White Lotus," while well known in both India and China, has never elsewhere reached the absolutely foremost place which it holds in the Buddhism of Japan.

Our volume could not contain the whole of this lengthy Gospel. What we give here is a sort of condensed gloss, very popular in Japan. A brief poem at the opening of each Japanese book of the Gospel sums up the chief teaching of that book. These poems thus make a book in themselves, a summary of the Japanese Buddhist faith. The main poems of this "Essence of the White Lotus" are given here.

ESSENCE OF THE WHITE LOTUS

PROLOGUE

CHAPTER I

Character of the Lotus Gospel

The gate of infinite law [1]
Explains all things,
Opens the way to the immortal,[2]
Delivers from the bondage of custom,
Removes the worries of existence,
And gives great rest to the soul.
It is a doctrine true and good,
A great realm of bliss
From an unsought Teacher.
It gives a place of calm joy,
Of salvation, protection,
And is a great defense.
It has a great and faithful Leader,[3]
Who is eyes for the blind multitude,
A pilot, the great Pilot;
A chief physician,
The great, chief Physician,
A comforter —
The great Comforter.
Great is this awakening Light!
The great and holy Lord,

1 "Truly great and wonderful is their teaching, O King, to him that is willing to examine and understand it. . . . Truly blessed is the race of Christians . . . their teaching is the gateway of light."— From the "Apology of the Philosopher Aristides to the Emperor Hadrian."

2 The secret of the lotus is immortality.

3 "Faithful leader"; compare Isa. lv. 4; Rev. i. 5; also Heb. ii. 10, where "Author of Salvation" is rendered also "Captain," and is "Prince" in Acts iii. 15, v. 21, "the Prince of Life," *i.e.*, Messiah.

By the incense of his virtue,
Makes all things fragrant.
He has no body to handle,
Nor is he non-existent —
  Bodiless.
The principles of all goodness
  Come from him.
Because of this light
  Pride and insolence disappear.
One becomes a new being.[4]
The heavenly anthem thunders,
With all kinds of music earth resounds,
For this new life one renounces
Every hindrance,
Wealth, wife, children, city life[5]
Ungrudgingly: in word or thought,
Ready to give head and brains
  For others' weal:
Fearing not sword nor spear,
Nor wounds of curse, nor insult —
  Enjoys a royal calm.[6]
Following it one can surmount
  All difficulties.

[4] "The wondrous Being, without form or substance, and yet not a Non-Being, for to him all things owe their existence."— Wang Pi, commentator of Lao-tze.

[5] "A new people and a new race — men that know God, and receive from him what they ask."—"Apology of Aristides," *cir.* A.D. 124–30. Compare John iii. 7; Gal. ii. 15; Eph. ii. 10; 2 Cor. v. 17.

[6] The "Nihongi" recounts that six months after the reception of the Sutras and the Images of the Three Precious Ones from Korea, *i.e.*, in the summer of A.D. 553, the following report was received from the province of Kahachi: "From within the sea at China, in the province of Idzumi, there is heard a voice of Buddhist chants, which re-echoes like the sound of thunder, a glory shines like the radiance of the sun." In his heart the Emperor wondered at this. Compare Luke ii. 9–14, xv. 7; Rev. viii. 3–5.

CHAPTER II

Its Teaching

Know well that now whate'er you ask
The Godlike One will quickly grant,
Besides — a hold upon eternal life.
After receiving this new life
You can persuade others
To forsake their doubts.
There is a way which enables
Its students to attain the Highest Wisdom.
This way is called
"Eternal Righteousness,"
From eternity until now
Its nature is calm.[7]
If evil thoughts arise, causing all kinds of ill,
And transmigration throughout many grades
Of animal existence,
Suffering all kinds of misery and poison,
Since desires are boundless,
The remedy must be also boundless;
Since Law is boundless,
Righteousness is also boundless.
The mercy manifested,
Mark well, is real.
The doctrine of "Eternal Righteousness"
Is true and upright,
Honors the highest.
All the Illumined [8] past, present, and to come,
Proclaim it.[9]
It uproots the sorrows of all beings,

[7] "How calm it is, how quiet!" as Lao-tze said of the Tao.

[8] Compare "Enlightened" in Heb. vi. 4, x. 32, R.V.; also 2 Cor. iv. 11–16. "Illuminated," was the title given to the Christian neophytes in the first centuries.

[9] The Indian Sakyamuni always maintained that the religion revealed to him was the age then present; and that the Buddhas who had preceded him in the immeasurable ages behind all taught the same truth, namely, "The way of the Buddhas."

Is truly great in mercy.
Formerly, when at college,
I studied at the sages' feet
For six full years — earnestly
Learning their highest wisdom.
I learned that men's dispositions
And desires differ;
And that among them
Are all varieties of doctrine taught,
Whose one aim is to produce good works.
But though, for forty years,
I practised them,
I failed to grasp the highest truth —
Therefore I with others turned to seek religion
In some different way,
Having failed to reach
The Highest Wisdom, I saw
In the river, in the stream,
In the well and in the lake,
In the brook and in the ditch,
And in the vast ocean,
The nature of the water is the same,
Although, apparently, it differs.
The beginning, middle, ending
Of men's speech may differ,
The phrasing follows one grammatic rule,
Giving one meaning.
So, in religion, first we teach
"The four degrees of saintship,"
In the Hinayana School.
To win the chief degree
The Middle School awards,
We teach the "Twelve Causes and Effects."
In the advanced Mahâyâna School
We teach "the Twelve Fang Têng Books."
All the Buddhas — the Illumined Ones —
Teach the same secret,
From age to age,

That their goal is God! [10]
Should you desire soon to attain
The Highest Wisdom,
You must learn and practise
The profound and highest doctrine —
The Scripture of "Eternal Righteousness,"
The Buddhism of the Mahâyâna School.

CHAPTER III

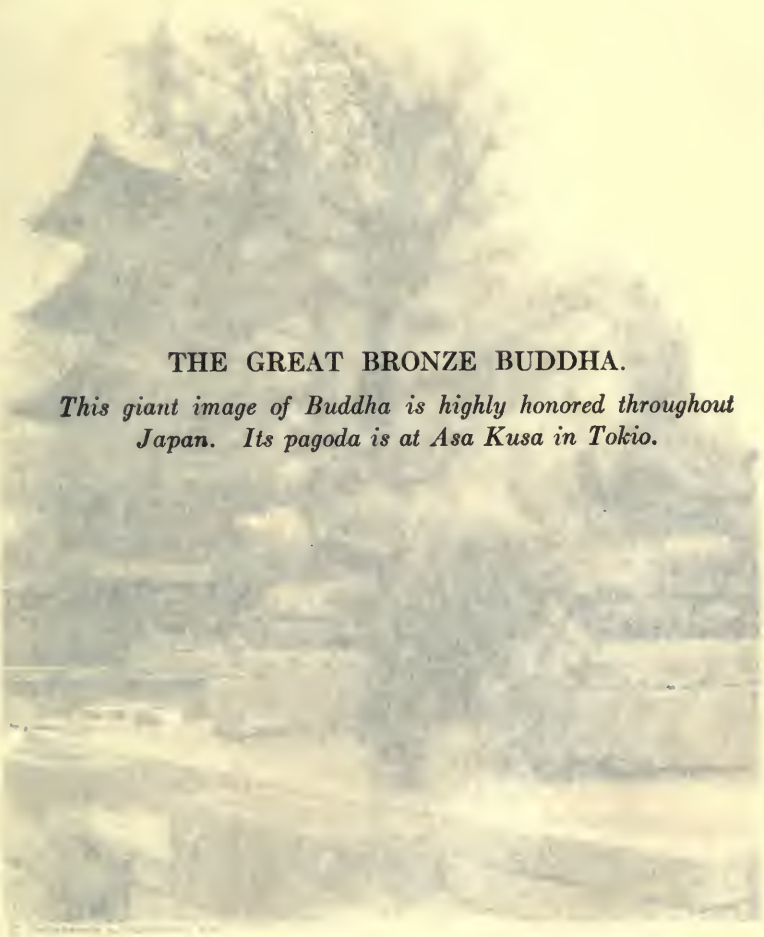
Its Effects

After untold *kalpas* of sorrow
Men fail to reach the Highest Wisdom,
Because they do not know
How straight the Right Way is,[11]
Therefore they take the wrong,
And fall into many snares.
This Scripture originally came
From the home of all Illumined Saints
To sow the seed of Wisdom
In the hearts of all mankind,
And abide wherever its disciples are.
Its effects are absolutely
Immeasurable.
It makes those who once were
Without aim in life [12]
Desire to save their fellow men.
With one turn,
With one hymn,
With one phrase,
There opens up before them
A boundless vista of righteousness,
Reaching beyond this mortal life.

[10] Professor F. Delitzsch says that the signification of the Hebrew word for God — *El* — is "goal."

[11] "The Great Tao is very level and easy, but men loved the by-ways." — Lao-tze, 550 B.C.

[12] 2 Cor. v. 9–10, R.V.: "We make it our aim — our ambition, meaning to be well pleasing unto him."



THE GREAT BRONZE BUDDHA.

This giant image of Buddha is highly honored throughout Japan. Its pagoda is at Asa Kusa in Tokio.

That their goal is God!"[10]
Should you desire soon to attain
The Highest Wisdom,
You must learn and practise
The profound and highest doctrine —
The Scripture of "Eternal Righteousness,"
The Doctrine of the Buddhist School.

CHAPTER III

Its Effects

After untold kalpas of sorrow
Men fail to reach the Highest Wisdom,
Because they do not know
How straight the Right Way is,[11]
And fall into many snares.
From the home of all Illumined Saints
To sow the seed of Wisdom
In the hearts of all mankind,
And abide wherever its disciples are.
Its effects are absolutely
Immeasurable.
It makes those who once were
Without aim in life[12]
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Quite fearlessly,
Like their Guide, they pass
From death to life:[13]
Like him they pass
From death to life.
Although they have not crossed themselves
They are able to aid others crossing over.
A youthful princely heir,
Although unable to manage State affairs,
Becomes at once revered by ministers of State.
King and queen, with love abounding,
Constantly speak of him.
Wherefore?
Because he is young and helpless.
The King of all Illumined Ones
United to this Lotus Bride,
Together they give birth to many saints.
Already, in all spheres, they have from every class
Won deep respect.
Such, evermore receiving help
From all the Buddhas — the Illumined Ones,
Their love abounds to overflowing
Because of this new Law,
Though still beset with trouble
(Not having left all earthly cares behind),
Still can they show the Bodhisatvas' Way.
Like the great Dragon
Which, when seven days old,
Can young beget,
So, each seventh day, the saints
Beget disciples,
Who practising the faith
Obtain salvation's fruits —

[13] Fu, who is worshiped in China with the invocation "*Omi to Fu*" (the Chinese equivalent of the Japanese "*Namu Amida Butsu*"), is called "the Guiding Buddha" Tsie-yin-Fu, for he guides the disciple to Paradise. John v. 24, R.V., John viii. 51; Heb. ii. 14. Compare Rev. vii. 16, 17, R.V. "For the Lamb shall be their Shepherd and shall guide them unto Fountains of Water of Life."

Likeness to God and his Messiah —
Without a difference.
Thus, practising with all their might,
Trouble is expelled.
Although they have not perfected
The practise of the Six Perfections,[14]
They are naturally ahead
Of all religious pilgrims,
Being the bravest and the strongest.
If one receives the Doctrine of this Scripture,
And reverently believes it,
As though seeing God,
Then he becomes like God!
The weak in faith is transformed
Into the strong,
Because of this august Scripture's power.
It is as though this body were endowed
With the endurance of the Immortal,
And had arrived in Port!
All sins and doubts vanish at once;
He is able all to help
And yet possess abundant grace
To alleviate the great sorrows of his fellow men!
Still more — he can extensively exhort
Both priests and common people
To recite, copy, reverence, explain,
And practise according to this Law,
And, becoming very merciful,
Widely remove the sorrows of mankind.
Taking deep root in virtue,
He can cause the common folk
To produce the holy fruits;
Leaving mortality behind,
Becoming free like gods;
Each one enjoys the ecstasy
Of communing with God.

[14] The six Cardinal Virtues are — (1) Charity, (2) Morality, (3) Patience, (4) Energy, (5) Contemplation, (6) Wisdom, which is the highest.

This so abundant grace of God
It is impossible to recompense.
It leads each living soul
To obtain a spirit-power.
Thus you, too, may become truly great
In mercy, and in goodness,
Resembling after death the God-like One.
Therefore you should extensively
  This Scripture circulate,
And everywhere persuade
All men to learn, recite, copy and perpetuate it.
So doing, you truly are a child of God!

ESSENCE OF THE WHITE LOTUS

CHAPTER I

Introductory

I have heard
That when all arrangements
For the hearing of the Law
Were ready and complete,
The disciple Adjnata,
The King of Maghadha,
And an innumerable host
From all the heavens,
And all quarters of the globe —
God's angels and the saints of every age assembled
To plant the roots of virtue,
And realize the wish
Of all Illumined Ones.
By kindness practising
Divine Wisdom to attain.
God's great Wisdom to comprehend,
And thus in heaven arrive.
Then kneeling first at Buddha's feet,
Seated in rows, they listened
Whilst he explained to his disciples
The Mahâyâna faith
The script of boundless, everlasting Righteousness,
And taught the method of discipleship
Which God blesses.
To enjoy the ecstasy
Of "Boundless Righteousness,"
And absolutely
Be at rest,

Thus these assembled received
Unprecedented joy,
As with palms folded and
With united heart God they beheld
Down from the lowest hell
Up to the highest heaven
His voice they heard.
Sacred memorials of him
Are raised in the Seven Pagodas.
Sweet incense delights all hearts [1]
As God's Law shines,
Illuminating all living souls.
Though we see ordinary men,
Because of age, decay, and death,
Surfeited with grief;
We see the saints encountering
All kinds of trials
For preaching immortality,
Yet hearts and minds
Are full of joy
Because they seek God's Wisdom.
We also see their knowledge deep,
And spirit strong, able to probe and follow
The Wisdom of all Illumined Ones.
We also see the sons of God
Possessing grace to suffer wrong,
Increasing insults, even to
Buffetings and blows.
Patiently enduring all,
That they may follow in the Way of God
Those who "draw near" to Wisdom,
With their might, "put off" distractions,
Unceasingly rejoice

[1] Incense was an integral part of worship from the earliest days of man upon earth. It is mentioned both on the Creation and Deluge tablets of Babylonia:

"Daily the God thou shalt worship with offering, prayer, and incense.
Toward thy God thou shalt have purity of heart,
This is the due of Godhead."

Seeking the Highest Way.
Again, we see the sons of God
Have hearts unoccupied.
With this mysterious Wisdom,
They seek the Highest Way.
The limit of their realm
Is the mystery of goodness,
All spiritual forces,
And rare wisdom.
God seated on his throne
Presents the mysterious Law
To such as seek to learn
And follow It.
Now the world-honored God
Desires his great Law to make known,
To rain down a great shower of Truth,
To blow a great spiritual trumpet,
To beat a great spiritual drum,
To proclaim a great spiritual righteousness,
To lead all living creatures,
To hear and understand,
And to all the worlds reveal
This Law
All human thought surpassing.
Those assembled listeners,
For thirty hours immovable, together sat
Listening to God;
Saying 'twas as the duration of one short meal,
All this long time
There was not one in mind or body
Who felt tired.
In this abnormal state of mind they dwelt;
It was divine; therefore they persevered.[2]
And to-day the Godlike teach
This Mahâyâna Scripture,
Called "the Mysterious Doctrine

[2] Acts ii. 42, 46, the word here rendered "continued steadfastly" is translated in Eph. vi. 18, "perseverance."

Of the Flowering Lotus";
Teaching that method of discipling
Which is blessed of God.
Heaven's music is awakened [3]
When man's soul finds rest,
Seeking the Highest Way.
One must exert all mental effort,
Set free from all attachments,[4]
As 'tis most difficult to attract the Illumined Ones.
Only in rare intervals are they met
Of clearest vision,
When the mind grasps all.
I saw the Illuminator
In the midst of the lamps,
Whose glory thus shone forth.
From him I learned that he
Desires to make this living Scripture known,
Which is as crystal pure,
The root of all Illumined Ones' good deeds.
Now God sheds forth his Light
And manifests true righteousness.
This all men should know,
Receive with folded palms,
For God showers down his Law like rain
To satisfy religious seekers —
All seekers — in the three Schools; [5]

[3] On their arrival at the Interpreter's house John Bunyan makes his Pilgrim exclaim: "A noise of Music for joy that we are here . . . wonderful! Music in the house, music in the heart, and music also in heaven, for joy that we are here!" It will surely be noted by the reader that *joy* and *music* are the keynotes of this Lotus Scripture as they are of the Evangelic message of the New Testament. Most beautifully, also, Dante describes how in accordance with the "use" or custom of the Holy Hill —"the religion of the Mountain"— that whenever a disciplined soul reaches the summit of the Healing Mount of Purgatory and is received back into the Paradise from whence it came, the whole mountain vibrates with sympathetic joy, and all the spirits down to its sea-washed base with one voice cry, "*Gloria in Excelsis.*"

[4] The grace of "detachment" has always been much insisted on by all Christian doctors of the higher life.

[5] The Hinayana, the Middle, and the Mahâyâna Schools.

If they have any doubts
God will clear them all away.

CHAPTER II

The Art of Saving the World

The gate of Wisdom, of good works,
Is difficult to find and enter.
The knowledge and vision of the Godlike One
Far-reaching is and deep,
His tones are gentle,
The heart of all delighting,
What God has wrought —
Is most extraordinary,
And difficult to explain;
Only God and the Illumined
Can understand it fully.
The true Reality, which we term "Law,"
  Such as form, such as nature,
  Such as appearance,
  Such as force, such as action,
  Such as cause, such as effect,
  Such as fruit, such as reward,
  Such as the history of all things
  And of life's foundations,[1]
One should know this is "Living Seed,"
  The rest is chaff!
The language of all the Illumined
Regarding it is one.
When God speaks one should repose
  Great trust in him.
The world-honored Law is ancient,
One must speak of it correctly.
Fold your palms reverently,
To show your wish to hear the Way
  More fully.

[1] To the Hebrews Torah, the Law, instruction means "the Foundations of Life."

Pause again, and yet again
Consider, for
My Law is profound, beyond imagining
If one desires to lead all living souls
To understand the doctrine of the Illumined
And thereby holiness attain,
And manifest it to the world;
If one desires to instruct all living creatures
In the knowledge of God,
And manifest it to the world;
If one desires to lead all creatures
To understand divine Wisdom
And manifest it to the world;
If one desires to lead all creatures
To enter on the path of God
And make it manifest on earth —
Thou should'st know, Sariputra,
There is but One Great Cause
Enlightening every sage and prophet
Manifested in the world!
Oh, disciples, men and women,
If there be any harboring contempt,
Troubled with wrongful thoughts,
And unbelievers — therefore —
Can not make it known
Because they have not grasped the Knowledge —
Now is your opportunity to decide,
And proclaim the Mahâyâna doctrine.
In all the universe
There is but one doctrine,
There can be no second nor third,
Beyond preaching God's goodness;
The rest are merely symbols —
Shadows of the true.
In one word, 'tis not the Lesser Vehicles
Which can deliver you.
I made a vow to save all men,[2]

[2] Herein lies the root-difference between the first Buddhist teachings

As each Enlightened One has done
In our ancient Mahâyâna vows;
And now, the Way of Deliverance complete —
All men may find the path to God.
All Law comes from one source,
Always from the Eternal.
The sons of God, practising this Way.
Shall, after death, become immortal.
Whoever calls upon the Name of God,
God's Way has found already.
Of these who harken and obey,
There is not one who shall not thus
Become Immortal!
There is the Throne of Law Eternal
Which regulates all things in the worlds.
Law-breakers and unbelievers
Fall into all forms of sin.
If one companions with Disciples
In uprightness and goodness,
Discoursing only of the Highest Way,
Learning, rejoicing, and praising God,
Their converse is of serving God,
And all the Enlightened.
The generation of the wicked
Hear only the doctrine of one School.
Being deluded, they disbelieve,
Break the eternal Law,
Thus falling into hell.

CHAPTER III

Allegories — The World on Fire

Fold the palms of your hands together,[3]
Let body and mind repose,

— those of Sakya and the Hinayana School, 500 B.C., and those of the Mahâyâna, the New and Greater Way — expressed briefly in two words "Self," "Not-self," being thus in perfect accordance with St. Paul — "No longer I but Christ," Gal. ii. 20, v. 24, the self-negation taught by Christ.

[3] This is one of the Buddhist ways of showing reverence.

Then you will quickly attain rest,
And receive a portion of God's Law;
Your heart will become as peaceful as a lake,
Perfectly straightforward, guileless.
When your mind is made up,
Then in a moment, by repentance
All is done!
For all one's past and present efforts
And study of God's works
All lead back to God.
This illustrated:
There is but one Gate,
There is a great Power
Working for peace and uprightness,
And for this end there are
Seven great and precious chariots,
Infinite in their dimensions.
One must empty his heart to receive each one.
The first is: "Great mercy and tenderness";
The second: "Untiring perseverance";
The third: "Ever seeking good";
The fourth: "Benefiting others";
The fifth: "Immeasurable gifts";
The sixth: "Rest and joy";
The seventh: "By this religion one is rid
Of all sorrow
In the three realms."
Yet traveling in these chariots
Throughout the world, in all directions,
Men find no rest.
For this world is like a house on fire,
Full of all kinds of griefs most fearful.
Always there are birth, old age, sickness,
Death, and their accompanying sorrows.
Such fires burn unceasingly.
But I have already left the world
With burning habitations,
And dwell in peace and calm,

Resting in shady groves
In Paradise.
Still in this world I also dwell;
In it all creatures are my children;
Here are countless troubles,
And I alone can save;
Mounting these precious chariots,
Make straight for the place
Where true religion is taught.
For unbelievers in the end
Shall endure hell's anguish;
But those who study Wisdom
Hear high doctrines.
Ever cultivating a tender heart,
They fear not death nor suffering,
Renouncing all false teaching.
Cultivating the society of good friends —
They are without anger,
Of gentle disposition,
In all things diligent,
Reverencing all the Illumined,
Rejoicing instruction to receive
In the Mahâyâna Scriptures;
Thus they will not accept
One verse of other Scriptures.

CHAPTER IV

Faith

[Based on Fatherhood]

Greatly congratulate yourself,
You are receiving treasures inestimable,
Priceless pearls — without the seeking.
Leaving your father's home,
Not knowing where to go,
And adding to poverty — distress.
Your heart repents and thinks of the

Gold, silver, precious stones,
Of which your treasury was full,
You find the highest treasure,
Fatherhood, all unsought,
Inheritance, and slaves,
And many people — all your own,
In gratitude for God's mercy
Who with kindness
Won our hearts,
We through long nights
"Lay hold" of God's commands,
And begin to be rewarded, receiving
Great grace from the world-honored One.
God, with rare wonder, pities, instructs
And blesses us.
Reverently we worship him who is on high,
Offering him all things
In the one chariot of salvation,
Which may be divided into three —
The elementary (Hinayana),
The middle (Madhyimayana),
And the advanced (Mahâyâna).

CHAPTER V

Parables

Since one earth produces all heroes,
And one rain waters them,
The unsaved may be saved,
The dullard understand,
The weary one find rest,
The dead may "live,"
And all rejoice —
Quickly are they revived!
Thus, all living souls
May hear this Law,
And peace obtain,
Afterward becoming powers for Good,

Rejoicing in religion,
That they may learn the Law of God.
Having found the Law,
Of blindness they are cured
In all their ways.
According to their capacity,
Gradually they find the Way of God.
The Lord — breaker of traditions —
Himself to this world came;
These important matters studied long
Ere making known his thoughts
To lead all men from bondage,
And rest and joy obtain —
The joy of this world,
And that of life eternal
The sweet dew of purest Law,
In spirit leveling all castes
To an equality;
Without a difference of love or hate,
Without covetousness or friction
Again, all the sons of God
Stay their whole mind and heart
Upon the Way of God,
Ever manifesting kindliness,
Knowing that 'tis divine!
The spirit of the Law is ministered
According to their ability.
What they practise is
The Way of Saints,
Gradually qualifying
To become themselves divine!

THE END

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